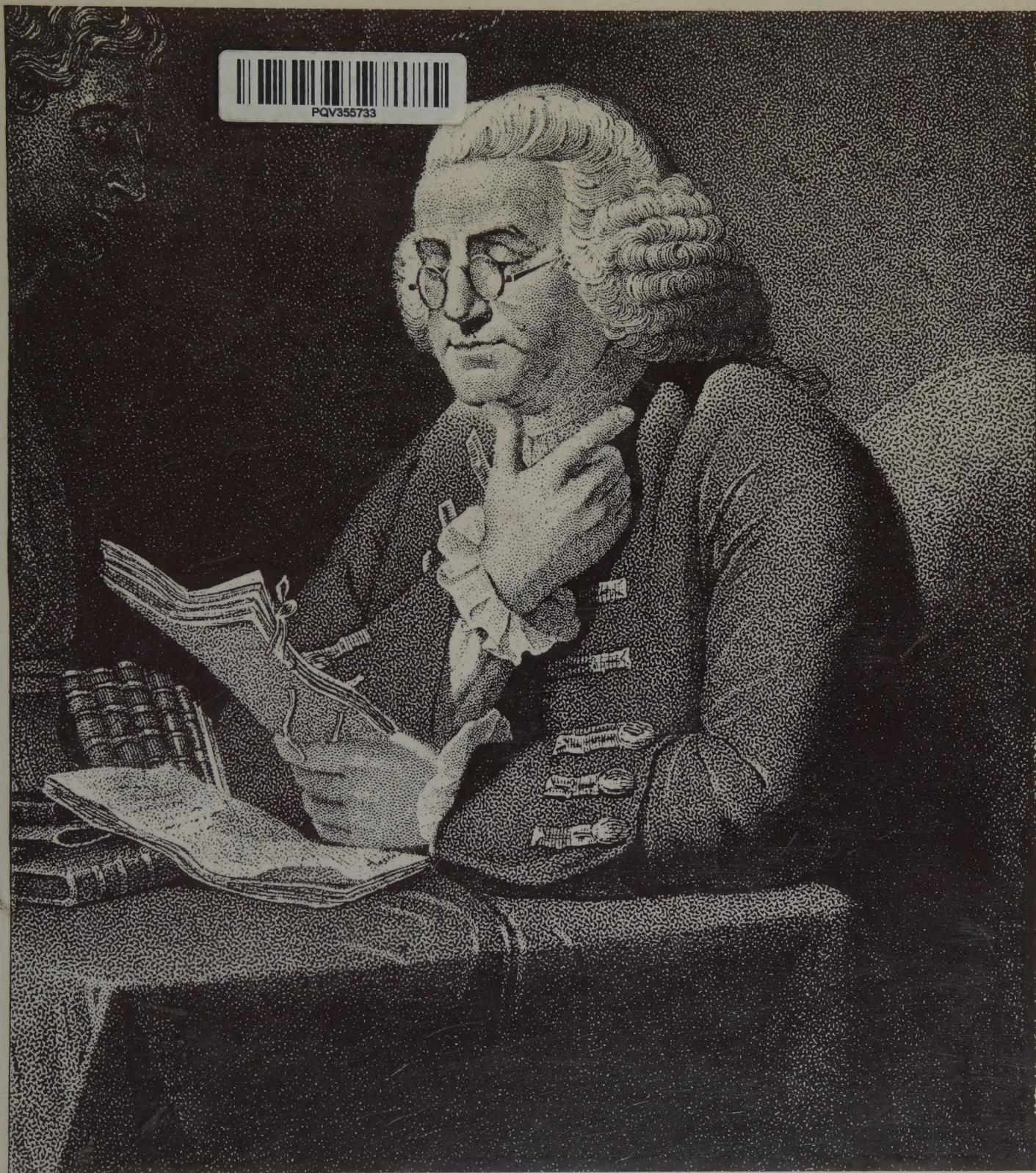


1988

The
New England
Book Show

The
Bookbuilders
of Boston



A major architect of American independence, Benjamin Franklin, was born on January 17, 1706. The 1988 New England Book Show takes place on this American Renaissance Man's birthday. Born the youngest son in a candlemaker's family of 17 children, Benjamin Franklin is known for his achievements in the printing industry, his diplomacy in France and Great Britain during a critical phase of our country's early history, his imagination and inventions, and his wit and high moral standards as expressed in the humorous maxims that dot the pages of "Poor Richard's Almanack."

On this day of celebration and appreciation of the magnificent results of the collaboration among publishers, suppliers, and freelancers, we commemorate the birth of one of this country's most successful printers, most imaginative minds, and most honest businessmen. We all celebrate in awe of this one man's ability to take risks and persistent quest for quality, while giving only his best at all times.

At the age of 22, he wrote the following epitaph. In it we see his intense love of books and his capacity to take himself lightly:

The Body of
B. Franklin, Printer
Like the Cover of an old Book
Its Contents torn out
And stripped of its Lettering & Gilding
Lies here, Food for Worms.
But the Work shall not be wholly lost;
For it will, as he believed, appear once more,
In a new and more perfect edition
Corrected and amended
By the Author.

Over the next year, let us all strive to maintain a sense of humor about the many obstacles that we face on a daily basis, both at work and at home, and to appreciate the unique relationship we all share with our fellow members of Bookbuilders of Boston.
Cheers!

Poor Richard, 1733.
A N
Almanack
For the Year of Christ
1733,

Being the First after LEAP YEAR:
And makes since the Creation Years
By the Account of the Stern Greeks 7241
By the Latin Church, when Omi 6932
By the Computation of WW 5742
By the Roman Chronology 5682
By the Jewish Rabbies 5494

Wherein is contained

The Lunations, Eclipses, Judgment of the Weather, Spring Tides, Planets Motions & mutual Aspects, Sun and Moon's Rising and Setting, Length of Days, Time of High Water, Fairs, Courts, and observable Days

Fitted to the Latitude of Forty Degrees, and a Meridian of Five Hours West from London, but may without sensible Error serve all the adjacent Places, even from Newfoundland to South-Carolina.

By RICHARD SAUNDERS, Philom.

PHILADELPHIA:
Printed and sold by B FRANKLIN, at the New Printing Office near the Market

Mon. March hath xxxi days.

My Love and I for Kisses play'd,
She would keep stakes, I was content,
But when I won she would be paid;
This made me ask her what she meant:
Quoth she, since you are in this wrangling vein,
Here take your Kisses, give me mine again.

1	5	Q. Caroline Nat.	11	≈	16	9	6	St. David
2	6		12	21	6	8	6	ris. 4 16 mo.
3	7	High spring tides.	1	X	6	7	6	New D 4 day.
4	G	4 Sund. Lent	2	20	6	5	6	at 10 at night.
5	2	7 * set 11 2	3	17	6	4	6	Let my respected
6	3	Days 11 h. 54 m. 4	4	20	6	3	6	friend J. G.
7	4	Wind and cloudy	5	18	6	2	6	sets 9 40 aft.
8	5	* 8 ♀	cold	6	20	1	6	Accept this bath-
9	6	○ ent. V	then	6h	11	0	6	ble verse of me.
10	7	Spring Q begins	7	19	5	59	7	viz.
11	G	Δ ♀ ♀ & makes	8	20	5	58	7	First Quarter
12	2	Eq. Day & Night	9	16	5	56	7	Ingenious, learn-
13	3	σ Ω ♀	8	17	5	55	7	ed, envy'd Tomb,
14	4	Windy but warm	10	18	5	54	7	sets 3 morn.
15	5	Days incr. 3 h.	11	24	5	53	7	Go on as thou'st
16	6	7 * set 10 20	12	17	5	52	7	began;
17	7	St. Patrick	1	19	5	51	7	Even thy enemie's
18	G	Palm Sunday	2	≈	5	49	7	take pride
19	2	March many wea-	2h	1	5	48	7	Full 19 day
20	3	σ h ♀ others	3	25	5	47	7	in the Morn.
21	4	How be buff's, poor	4	11	5	46	7	ris 8 46 aft.
22	5	7 * set 10 o' Fool.	5	19	5	45	7	bar shair's
23	6	Good Friday	6	7	5	44	7	their country
24	7	Now fair & clear	6h	13	5	43	7	man
25	G	EASTER Day	7	24	5	42	7	
26	2	7 * set 9 45	3	17	5	40	7	ris. 1 morn.
27	3	High winds, with	9	20	5	39	7	Last Quarter.
28	4	some sets to the	10	≈	5	37	7	Hunger never
29	5	σ ○ h end.	10	16	5	35	7	saw bad bread.
30	6	8 ♀ ♀	11	X	5	34	7	Days incr. 3 38
31	7	7 * set 9 27	12	14	5	33	7	ris. 3 28

M. T. CICERO's
CATO MAJOR,
OR HIS
DISCOURSE
OF
OLD-AGE:

With Explanatory NOTES.



PHILADELPHIA :
Printed and Sold by B. FRANKLIN,
MDCCXLIV.

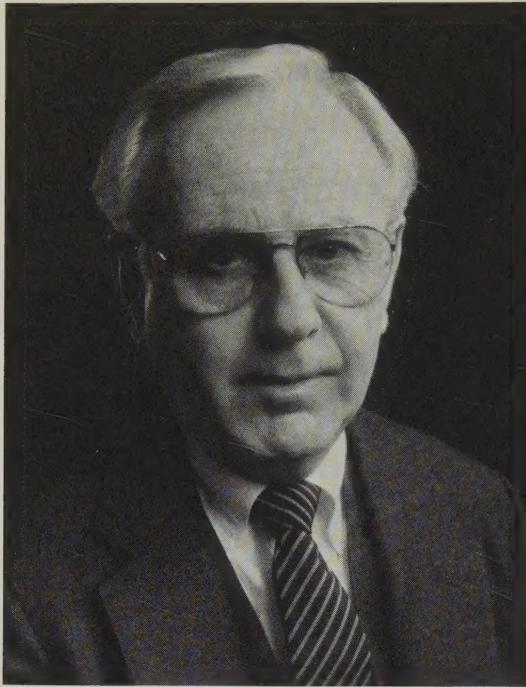
1988

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Book Show

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of Boston

Dedication

Martin B. Sweeney
In Memorium
(1922-1988)



Editor, manufacturer, teacher, salesman, Martin Sweeney graced the Boston Bookbuilders with knowledge, commitment and compassion for the industry he loved so much.

His life touched many, both in and out of books. From Prentice-Hall to the Colonial Press, The Murray Printing Company to The Maple-Vail Book Manufacturing Group, Northeastern to Emerson College, Martin learned his lessons well and was always the first to share his experience with others.

His remarks at the April lecture during Book-builders' 50th Anniversary Celebration were typical of his concern for the industry. Martin spoke of his vision for the future publisher-supplier relationship: high pressure, short-cycle publishing is here to stay so both parties had better learn to work together for their respective survival.

Many Bookbuilders share his dreams and hopes for the future of our industry, and we shall remember him as one of our most eloquent spokesmen.

Steve Pekich
October 22, 1988

Contents

- 1 Prologue
Paula Carroll, President 1988-1989
- 2 The 1988 New England Book Show
Anne Kimball, Chair, The 1988 Book Show Committee
- 3 Acknowledgments
- 4 The Jury
- 6 Bookbinders Guild of New England Awards
The Catalog
- 8 Professional Illustrated Books
- 22 Professional Unillustrated Books
- 24 Specialty Books
- 32 General Trade Illustrated Books
- 44 General Trade Unillustrated Books
- 52 Juvenile Books
- 64 Elementary-High Books
- 76 College Books
- 88 Professional Covers and Jackets
- 94 General Trade Jackets
- 108 Elementary-High Covers
- 112 College Covers
- 120 The 1989 Library Tour
- 121 Index

A
COLLECTION
O F
CHARTERS
AND OTHER PUBLICK ACTS

RELATING TO THE

Province of *PENNSYLVANIA*,

VIZ.

- I. The ROYAL CHARTER to *WILLIAM PENN*, Esq;
- II. The first FRAME of Government, granted in *England*, in 1682.
- III. LAWS agreed upon in *England*.
- IV. Certain CONDITIONS or CONCESSIONS.
- V. The ACT of SETTLEMENT, made at *Chester*, 1682.
- VI. The second FRAME of Government, granted 1683.
- VII. The CHARTER of the CITY of *PHILADELPHIA*,
granted *October 25. 1701.*
- VIII. The New CHARTER of PRIVILEGES to
the Province, granted *October 28. 1701.*



PHILADELPHIA:

Printed and Sold by *B. FRANKLIN*, in *Market-Street*,
M, DCC, XL.

Prologue

Welcome to the 1988 New England Book Show, the main event of The Bookbuilders of Boston.

The book show presents an opportunity for New England publishers to display to the graphic arts community their choices of bookmaking showpieces. These books and covers/jackets are chosen to best reflect—within the confines of market needs and production constraints—good design, type, and manufacturing.

The officers and board of Bookbuilders thank all who entered books and covers/jackets. We know that it is a time-consuming task to choose entries, track down entry copies, and fill out the entry forms. Without your support, there would be no need for a book show; it is the publishers' choices around which the show is built.

Jury selections were made from the publishers' choices based on the charge to "select entries that represent the best in quality design and appropriate composition, printing and binding." This is obviously a difficult task for the jury and its members put in a long and full day making their judgments and selections. A thank-you to the jurors as well for taking the time out of their schedules to partake in this event.

The Book Show Committee, headed by Anne Kimball, is to be commended for putting together a professional, well-organized show from Call for Entries in August through the library tours throughout the year that will bring the jury selections around New England for display. The coordination and time investment for this show are immense, but the results always form a tribute to the members of the graphic arts community who put it together.

Our thanks also to the suppliers who donated materials and services for the Call for Entries, Book Show notice, and the catalog. Without them these tangible recordings of the show would not be possible.

Finally, thank *you* for coming to the book show—for your interest in and support of fine bookmaking in New England. It is everyone's participation at every level of graphic arts that makes this such a special industry.

Please let us know your comments—enjoy the show!

Paula Carroll
President, 1988-1989
The Bookbuilders of Boston



The 1988 New England Book Show

When asked to write a statement for the Book-builders 1988 New England Book Show Catalog my thoughts went back immediately to last spring when I was asked at that time to chair the Book Show. It was a challenge that I wondered if I could meet. Well, I can honestly say that it has been a challenge but most importantly a truly wonderful experience.

I was fortunate enough to surround myself with what I consider to be an outstanding committee. We all worked so well together and not to mention the shared enjoyment of each other would be remiss.

Going down the list of my committee, the experience of the book business that was brought in by Peter Kimball, Brenda Lewis, Mike Ballo and Tom Finneran, Sr. was absolutely invaluable. Julia Salas put in hours of writing, editing, and coordinating the catalog all of which was done with perfection. Jennifer Kerns took on the personal time-consuming planning and logistics of the library tour for the winning books and the award certificates. Pam Pokorney's experience with other area book shows was a tremendous help in setting up the winning displays. Tom Finneran, Jr. arranged for the judging at the Cronkhite Center and John Crowley had charge of all publicity. They both did a superb job in their individual tasks. I also want to mention that on the day of the judging the whole committee was on hand to help the judges and take down the comments on winning entries. It was a day that we all completely enjoyed.

I like to think of what the Book Show really means. First, it is always held during the week of Benjamin Franklin's birthday. This is to commemorate his contribution to the very beginning of the printing of books in this country. The 1988 Book Show happens to fall on his birthday and from designer Steve Snider's beautiful Call for Entries to Douglass Scott and Jeanne Lee's remarkable job in designing the catalog with the birthday theme in mind, the Show was launched. Secondly, the Book Show means getting people in the industry together in a joint endeavor to remind everyone of the workmanship it takes to get books and components put into use. We should also be aware of the fact that it involves so many people in many different types of jobs to keep the publishing industry successful.

Let us all continue to support the Bookbuilders organization of Boston and forever honor a very special industry.

Anne B. Kimball
Chair, The 1988 Book Show Committee



Acknowledgments

The Committee

Anne Kimball, Chair
Worzalla Publishing Company

Michael Ballo
Lindenmeyr Paper Corporation

John Crowley
Jay's Publishers Services, Inc.

Thomas Finneran
John P. Pow Company, Inc.

Thomas Finneran, Jr.
John P. Pow Company, Inc.

Jennifer Kerns
Little, Brown and Company

Peter Kimball
Worzalla Publishing Company

Brenda Lewis
Houghton Mifflin Company

Pamela Pokorney
Beacon Press

Julia Salas
Blackwell Scientific Publications, Inc.

Call for entries

Design
Steve Snider

Composition
Litho Composition

Printing
John P. Pow Company, Inc.

Paper
Lindenmeyr Paper Corporation

Separations
Unigraphic

Catalog

Design
Jeanne Lee, WGBH Design
Douglass Scott, WGBH Design

Composition
The William Byrd Press, Inc.

Book Photos
Jay's Publishers Services, Inc.

Group Photos
David Libbey

Text Printing
Jacket Printing
Endleaf Printing
and Binding
Worzalla Publishing Company

Text Paper
80# Simpson Starwhite
Vicksburg Tiara Text
Smooth White supplied
by Lindenmeyr

Cover Cloth
Scholco Brillianta 4105
supplied by Ecological Fibers, Inc.

Jacket Paper
Mead 100# Signature Dull,
supplied by WWF, Book
Publishing Division

Endleaf
Rainbow Colonial Clay
supplied by Ecological Fibers, Inc.

The Jury

Edith Allard graduated from Rhode Island School of Design with a BFA in Illustration and has also studied in Rome, Italy on a Fulbright Scholarship. She was a book designer and art director in charge of jackets at Little, Brown and Company. Ms. Allard was also a book designer at Harvard University Press for nine years, followed by eight years with DesignWorks, Inc., first as an associate then as a partner. She taught Book Design and Illustration at the New England School of Art and Design for seven years. Since 1983, she has lived on Crummett Mountain in Somerville, Maine, from where she continues to design books and illustrate. She has designed the game "So You Think You Know Maine" and the chapter opening illustrations for Cleveland Amory's *The Cat Who Came for Christmas*.

Margery S. Berube, after graduating from college with a B.A. in English, headed straight for publishing—where she has remained happily involved with books ever since. Even during her hiatus in Panama City (her husband was drafted during the Vietnam War), she managed to work in The Fort Clayton Library, "probably the only military library stocked with all of Henry James's works, ordered, I must admit, for my own reading pleasure rather than to increase circulation figures." She spent a few years with Benwill Publishing Corporation and Publishing Sciences Group as Advertising Production Manager, Managing Editor and Production Manager. After an earlier experience as Book Production Assistant at Houghton Mifflin between 1970 to 1973, Ms. Berube returned to Houghton Mifflin in 1978 as Creative and Production Manager in the Medical Division and now serves as Vice President and Director of Editorial, Art, Production and Manufacturing Services in the Trade and Reference Division.



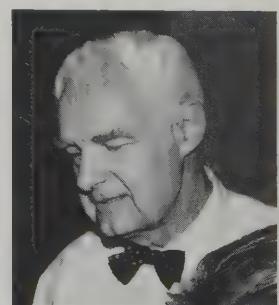
Edith Allard
Margery S. Berube



Mary Day Fewless is Vice President and Director of Prepress and Manufacturing of The Book Department, a full-service production house. She received a BS in 1962 from Simmons College and an MBA in 1984 from Boston College. After a tour of duty in New York in magazine editorial and hospital public relations and a year in production at Ginn, she spent twenty years with Allyn and Bacon (now PH School-Needham), many of them as Manufacturing Manager. She is a former officer and director of Bookbuilders.

William E. Frost is President of William E. Frost Associates Ltd. in New Rochelle, New York, a full-service design, production, publishing, and editorial business. He was also President of Dimensions and Directions Ltd. and a Partner with Frost Publishing Group Ltd. Mr. Frost has served as Art Director for Holt, Rinehart and Winston, Inc. (1963 to 1971), Merrill Publishing Company (formerly Charles E. Merrill, Inc.; 1959 to 1963) and The Ohio State University (1959). After two years of taking Military Service Correspondence Courses in Drawing and Design, he majored in Commercial Design at the Columbus College of Art and Design (1953) and has won several awards for his work. He has a BFA from The Ohio State University, with a major in Commercial Art (1959).

David L. Giele joined Ginn and Company's school book division as a textbook designer in 1957, after attending college and Carnegie Tech's printing administration program and seven years in a small commercial printing plant in the Midwest. Mr. Giele was later Production Manager of Ginn's College Division until it was merged with Blaisdell and out of existence. Following a brief stint with Addison-Wesley, he moved to Little, Brown and Company's College Division as Managing Editor. Twenty-three years later he was invited to take early retirement by the College Division's new owner, Scott, Foresman, and did so.



David L. Giele



Mary Day Fewless
William E. Frost

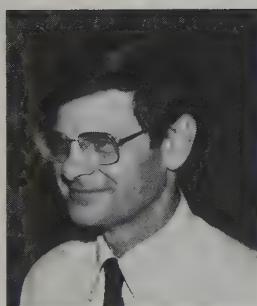
Robert Overholtzer is a graduate of Southern Illinois University where he was a graduate assistant for the Southern Illinois University Press. He has been working as a book designer since 1970 and presently is Book Art Director for the Trade and Reference Division of Houghton Mifflin Company. He has had many award-winning books in previous New England Book Shows.

Marianne Perlak is Art Director for Harvard University Press. She holds a BFA degree in Graphic Arts from Pratt Institute, New York and an MFA in Print-Making from Tufts University (in affiliation with the Boston Museum School). A broad range of design in book publishing includes the El-Hi Division of Ginn and Company and College Text Books for Xerox College Publishing. She has chaired a number of committees for Bookbuilders of Boston, including the Book Show, as well as serving as President. Her book and jacket designs have received awards from the American Institute of Graphic Arts (AIGA), the American Association of University Presses (AAUP) and the New England Book Show.

Robert A. Pirrung is Vice President/Director of Manufacturing and Production at MacMillan College Division. Mr. Pirrung started in the industry in a book manufacturing plant in 1961. He has had production positions in Trade, College, Professional and Medical (Doubleday, Harper and Row, Dowden, Hutchinson and Ross, Free Press, McGraw-Hill)—the last eight years at MacMillan. He is a graduate of Virginia Tech.

Eugene Sanchez's career started in 1965 at H. Wolff Book Manufacturing Company and later with G. P. Putnam where he worked for Ben Aiello and was responsible for Children's Books. After three years with G. P. Putnam, he was offered a position with William Morrow & Company. During his 13 years with William Morrow the Children's Book list grew from 85 titles a year to 155 titles a year under the imprints Morrow Jr. Books, Lothrop Lee & Shepard and Greenville Books. After his first three years, he was promoted from Production Manager to Director of Production for Children's Books. In 1985, he went to MacMillan Publishing and as Director of Manufacturing for the Children's Book Group consolidated the seven imprint lists that comprise the Children's Book Group. Mr. Sanchez has remained with MacMillan where over 300 new titles are published per year, "from pop-up books to mass market paperbacks and everything in between." He was Treasurer of New York Bookbinders Guild for 12 years.

Having spent his publishing career in educational publishing (El-Hi and College), **Gerald Stashak** has been Vice President and General Manager of Davis Publications, Inc. since 1972. He previously was Vice President for Education Publishing at Intext, Inc. He has worked in sales, marketing/promotion, editorial development and acquisitions and briefly, production (much to his horror!). Mr. Stashak is a graduate of Penn State and did graduate work at Carnegie Institute in the Printing Management Program.



Robert A. Pirrung



Robert Overholtzer
Marianne Perlak



Eugene Sanchez
Gerald Stashak

**Bookbinders Guild
of New England**

**Awards For
Excellence in Binding**

Professional Illustrated
The History of Postmodern Architecture
Toppan Printing Company

Professional Unillustrated
Folk on the Delaware General Corporation Law Volumes 1 and 2
Alpine Press, Inc.

General Trade Illustrated
Blue and White China
Dai Nippon

General Trade Unillustrated
James Villas' Country Cooking
Arcata/Fairfield

Juvenile
The Z Was Zapped
Horowitz/Rae

El-Hi
Turtles Like To Sleep In
Von Hoffman Press

College
Structure and Function of Domestic Animals
Braun-Brumfield

Jury

Ellen M. Russo
Rand McNally & Company, Taunton
Chair

Jim Georgeau
Addison-Wesley Publishing Company
(Retired)

John Newell
Rand McNally & Company, Taunton

Dennis Smith
The Murray Printing Company

THE [Nº 80 New-England Courant.

From MONDAY February 4. to MONDAY February 11. 1723.

The late Publisher of this Paper, finding so many Inconveniences would arise by his carrying the Manuscripts and publick News to be supervis'd by the Secretary, as to render his carrying it on unprofitable, has intirely dropt the Undertaking. The present Publisher having receiv'd the following Piece, desires the Readers to accept of it as a Preface to what they may hereafter meet with in this Paper.

*Non ego mordaci diffinxii Carmine quenquam,
Nulla venenata Litera onusa Toto ob.*



any further Proof or Representation of the Matter.

No generous and impartial Person then can blame the present Undertaking, which is designed purely for the Diversion and Merriment of the Reader. Pieces of Pleasancy and Mirth have a secret Charm in them to allay the Heats and Tumours of our Spirits, and to make a Man forget his resolute Resentments. They have a strange Power to tune the harsh Disorders of the Soul, and reduce us to a serene and placid State of Mind.

The main Design of this Weekly Paper will be to entertain the Town with the most comical and diverting Incidents of Humane Life, which in so large a Place as Boston, will not fail of a universal Exemplification: Nor shall we be wanting to fill up these Papers with a grateful Interposition of more serious Morals, which may be drawn from the most ludicrous and odd Parts of Life.

As for the Author, that is the next Question. But tho' we profess our selves ready to oblige the ingenious and courteous Reader with most Sorts of Intelligence, yet here we beg a Reserve. Nor will it be of any Manner of Advantage either to them or to the Writers, that their names should be published; and therefore in this Matter we desire the Favour of you to suffer us to hold our Tongues: Which tho' at this Time of Day it may sound like a very uncommon Request, yet it proceeds from the very Hearts of your Humble Servants.

By this Time the Reader perceives that more than one are engaged in the present Undertaking. Yet is there one Person, an Inhabitant of this Town of Boston, whom we honour as a Doctor in the Chair, or a perpetual Dictator.

The Society had design'd to present the Publick with his Effigies, but that the Limner, to whom he was presented for a Draught of his Countenance, descryed (and this he is ready to offer upon Oath) Nineteen Features in his Face, more than ever he beheld in any Humane Visage before; which so raised the Price of his Picture, that our Master himself forbade the Extravagance of coming up to it. And then besides, the Limner object'd a Schism in his face, which splits it from his Forehead in a strait Line down to his Chin, in such sort, that Mr. Painter protests it is a double Face, and he'll have

Four Pounds for the Pouturature. However, tho' this double Face has spoilt us of a pretty Picture, yet we all rejoiced to see old Janus in our Company.

There is no Man in Boston better qualified than old Janus for a Couranteer, or if you please, an Observator, being a Man of such remarkable Opicks, as to look two ways at once.

As for his Morals, he is a clearly Christian, as the Country Phrase expresses it. A Man of good Temper, courteous Disposition, found Judgment; a mortal Hater of Nonsense, Popery, Formality, and endless Ceremony.

As for his Club, they aim at no greater Happiness or Honour, than the Publick be made to know, that it is the utmost of their Ambition to attend upon and do all imaginable good Offices to good Old Janus the Couranteer, who is and always will be the Readers humble Servant.

P. S. Gentle Readers, we design never to let a Paper pass without a Latin Motto; if we can possibly pick one up, which carries a Charm in it to the Vulgar, and the learned admire the pleasure of Construing. We should have obliged the World with a Greek scrap or two, but the Printer has no Types, and therefore we intreat the candid Reader not to impute the defect to our Ignorance, for our Doctor can say all the Greek Letters by heart.

His Majesty's Speech to the Parliament, October 11. already publish'd, may perhaps be new to many of our Country Readers; we shall therefore insert it in this Day's Paper.

His MAJESTY's most Gracious SPEECH to both Houses of Parliament, on Thursday October 11. 1722.

My Lords and Gentlemen,

I Am sorry to find my self obliged, at the Opening of this Parliament, to acquaint you, That a dangerous Conspiracy has for some time formed, and is still carrying on against my Person and Government, in Favour of a Peppist Pretender.

The Discoveries I have made here, the Informations I have received from my Ministers abroad, and the Intelligences I have had from the Powers in Alliance with me, and indeed from most parts of Europe, have given me most ample and current Proofs of this wicked Design.

The Conspirators have, by their Emissaries, made the strongest Instances for Assistance from Foreign Powers, but were disappointed in their Expectations: However, confiding in their Numbers, and not disengaged by their former ill Success, they resolved once more, upon their own strength, to attempt the subversion of my Government.

To this end they provided considerable Sums of Money, engaged great Numbers of Officers from abroad, secured large Quantities of Arms and Ammunition, and thought themselves in such Readiness, that had not the Conspiracy been timely discovered, we should, without doubt, before now have seen the whole Nation, and particularly the City of London, involved in Blood and Confusion.

The Care I have taken has, by the Blessing of God, hitherto prevented the Execution of their trayterous Projects. The Troops have been incamped all this Summer; six Regiments (though very necessary for the Security of that Kingdom) have been brought over from Ireland; The States General have given me assurances that they would keep a considerable Body of Forces in readiness to embark on the first Notice of their being wanted here; which was all I desired

**Yale University
Art Gallery**

**American Case
Furniture**

Gerald W. R. Ward

Designer
Howard I. Gralla

Jacket/Cover Designer
Howard I. Gralla

Principal Photographer
Charles Uht

Manuscript Editor
Patricia R. Lisk

Production Coordinator
Howard I. Gralla

Composition
10 on 12 Monotype Dante, Monotype by Michael and Winifred Bixler, with Dante and Dante Titling display

Printing
Offset Lithography, black plus four-color process by Meriden-Stinehour. Separations by Meriden-Stinehour Press

Paper
80# Potlatch Vintage Velvet Text, supplied by Rourke-Eno

Binding
Smyth sewn casebound by A. Horowitz & Sons. Bamberger/Kaliko Tex-Linen Deep Red stamped in gold foil. Dies by Alcon. Endlings Curtis Argyle 65# cover.

Jacket
Offset in five colors by Meriden-Stinehour Press on 100# Potlatch Vintage Velvet. Separations by Meriden Stinehour Press. Film lamination by Graphic Arts Finishers.

9 3/8 x 10 inches

504 pages

\$60.00 retail

3,500 copies

Designer's Comments
Scanner-generated film sharpened halftone detail considerably. An important consideration here, due to the amount of material presented and the necessary limitations of picture size, along with the requirement of accurately and clearly portraying the furniture (wood grain, carving, etcetera).

Judges' Comments
Traditionally designed furniture book. Nicely controlled design. Too much material poses design restriction – a very difficult design problem. Front matter is not handled as creatively as the rest of the book. Most outstanding feature is selection of paper. Printing is superb. Reproduction is very good. Excellent color. Typesetting is Old World Monotype and excellent. Selection of cloth and endpapers complement each other.

AMERICAN CASE FURNITURE

in the
Mabel Brady Garvan
and Other Collections at
Yale University

GERALD W. R. WARD



AS CONTAINER

Despite these problems of overlap and blurriness, the idea of enclosed containment seems to be the essential feature that distinguishes case furniture, but in regular practice clothing and textiles were generally stored in chests and chests of drawers; books, business papers, and money in desk and bookcases; dining equipment in sideboards; glass and crockery in corner cupboards; bottles in cellarettes; and so forth. The tradition of storing articles in boxes and drawers is so ingrained in Western society that we often fail to recall or to recognize that it is not necessarily a common aspect of all civilizations. Although the chest and coffer are ancient forms, dating to Egypt, Greece, and Rome, in some cultures case furniture has not developed in the quantities or massive sizes typical of Western society. Large case furniture of the kind represented so well in this volume has not been a significant part of many societies in Africa, the Middle East, India, and Southeast Asia. In Japan, the case objects in use, including book chests and cabinets, are in general low, diminutive, and unobtrusive. While the throne, chair, or stool has had an almost universal role as a symbol of authority and hierarchy, massive case furniture like a Salem gentleman's secretary (cat. 184) or a towering Philadelphia chest-on-chest (cat. 89) is not encountered as frequently in a worldwide context. Cupboards and chests are an important part of the repertoire of Chinese furniture forms, however, suggesting that whatever the impulse that lies behind the formation of these objects might be, it is not an exclusively Western one.²

The existence of case furniture, of course, is predicated on the existence within the culture of clothing, textiles, and small consumer goods that can be (or are perceived as having to be) put somewhere. Moreover, large examples of case furniture are based on the assumption that they will not be moved frequently, that the society for which they are made is a stable rather than nomadic one. The increasingly specialized and complex forms of case furniture that begin to develop in the eighteenth century all give testimony to the greater number and variety of consumer goods available beginning at that time. The proliferation of desk and bookcases in the eighteenth century, as noted by Edward S. Cooke, Jr., reflects a change in reading habits from an "intensive" experience typical of the seventeenth century to "extensive" reading habits characteristic of the eighteenth. Thus, when Susanna Atkinson of Portsmouth, New Hampshire, died in 1796, her "Large Book case & drawers" held a "Library Containing 300 Vol.," testimony to the greater number of books available to a wide reading public by that time. The existence of a desk and bookcase implies a relatively high level of literacy, the necessity of conducting correspondence, and the importance of keeping records and filing them so

that they can be retrieved, perhaps through a system of pigeonholes marked with the letters of the alphabet, as recommended by Thomas Chippendale. A federal-period sideboard suggests the importance of formal dining with an extensive array of glasses, dishes, tablecloths, utensils, and beverages required. Many sideboards also housed a chamber pot for the use of men after dinner, thus providing essential services for the meal from beginning to end.³

All of this is obvious. We take it for granted that order needs to be imposed on our physical surroundings, that a rational system of storage and retrieval is a fact of life. The necessity for a means of containing and confining goods seems to be an ingrained part of Western and some other cultures. As anthropologist Mary Douglas noted, "dirt is matter out of place." Case furniture gives people a place to put their matter, to keep things from becoming "dirt." One can even see the development of case furniture, in America and elsewhere, and the emphasis placed on it as three-dimensional expression of some of the symbolic manifestations of the anal-retentive character, particularly excessive neatness and acquisitiveness. To stretch a point, the presence of chamber pots in sideboards might well underscore this relationship.

AS BARRIER

The small coffer (cat. 18) made in 1816 for a Philadelphia society of German immigrants offers the best example in the Yale collection of the age-old function of case furniture as a secure barrier against the outside world. Presumably made to store the cash and assets of this society, the coffer is opened with the traditional three locks, with the key to each presumably held by a different member of the society and all three necessary to open the chest and obtain access. The facade is opaque, the contents within out of sight and secure. The coffer thus presents a barrier between the outside and the inside, a physical barrier that can stand as an allegory for the distinction between the outside world of Philadelphia and the inner brotherhood of the immigrant society. Its walls set up a barrier or boundary that gives definition to the group's identity. The same can be said of all case furniture: it creates a distinction between the possessions of its owners and those of others. By concealing and protecting articles, it creates an inner world sheltered from the outer world.

Ward has noted the importance a seventeenth-century chest might have had in defining a person's identity: "The chest often contained clothing to cover all the parts of the body, and blankets and textiles to protect it. In many cases, it was the safe resting place for all of a person's worldly belongings, all that gave him or her a sense of separate identity. It was the one space over which an individual could have total control. The one space he or she could protect, survey, and rearrange. In seventeenth-century England a corpse was 'chested' before intern-



133

High chest of drawers
Salem, Massachusetts, 1740-1760
(see pl. 13)

Description: The upper case is crowned by a complex pediment, concave at the front and sides and contains seven flared drawers. There are three deep drawers in line at the top, with the middle drawer of greater width and carved with a convex shell, above four graduated drawers below the upper case resting within recessed panels on the sides of the front apron. The lower case contains one deep drawer at the top, flanked by shallow drawers, with the middle drawer again being of greater width and carved with a convex shell. The front skirt is carved with a central shell with a diamond plinth that is flanked by two large legs and is shaped with reverse curves. The side skirts are shaped to paired reverse curves. The chest is supported by four cabriole legs with sharply articulated knees, decorated with bracket feet, and the legs terminate in pad feet with high pads. The surfaces of the chest are painted in a two-toned paint, similar to that of the drawer fronts, with the shallow drawers painted in a dark, solid color. The deep drawers are painted to simulate a figure or marquetry. The painted surfaces are framed by a band of alternating bands of light and dark, the other drawers are painted to simulate figured grain. The wide drawers are lacquered inside and outside. The chest is enclosed by matching case pieces such as a high pedestal

for a tub or spring locks, and those drawers vary by 2 to 3 cm in depth. The upper case rests on the frame, with buttons or cleats nailed to the underside of the bottom frame within the frame and the applied molding at the front and sides overlapping the frame. The frame consists of four dovetailed legs, with the dovetails exposed on the front and back. The four legs are detachable and are not structural supports to these boards. They extend about half the height of the frame and are glued and blocked to the corners.

Condition: The lip of the upper most drawer has been repaired, and there are other minor repairs to the drawer front and moldings. The spring locks on the upper drawers are missing.

Wood: Soft maple; birch.

Dimensions: H 144.5; W 95.5; D 49.5; C 44.5

Exhibition: YUAG, "Rhode Island Form."

Bibliography: Playdeman Coll., no. 415

Provenance: Philip Playdeman, Boston, Mass., acquired at auction in 1950 by Francis P. Garvan, New York, N.Y.

This chest is unusual in that the upper case is not entirely enclosed within the frame of the lower case at the front and sides. The front skirt is shaped, with deep reverse curves rising at the center to an acorn drop, the side skirts are shaped to a semi-circular shape. The four legs are cabriole, with knees decorated with bracket feet and pad feet with large pads. The upper case is of doweled board construction, the two horizontal limited backboards are nailed to a rabbet in the top sides, and two more are nailed to the three, one block behind the bottom front rail of the upper case and two behind the top rail, and the top drawers are supported by a strip across the back into which their metal runner is housed. In each drawer, the sides are dovetailed to the front and back, and the bottom is nailed in a rabbet in the front and to the undersides of the sides and back and runs on applied running strips (with the exception of the top two drawers, which are without running strips). The underside of the bottom of the top two drawers has a groove at center

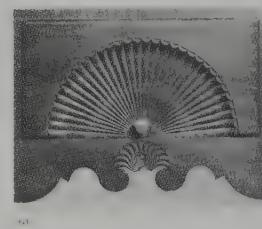
1. MAH. F. Brady Garvan Collection, 1939.2.13

2. Orr, pp. 176-177.
3. Orr, pp. 176-177, with a frame of varying lengths.

134

High chest of drawers
Salem, Massachusetts, 1740-1760

Description: The upper case is crowned by a complex pediment, concave at the front and sides and contains seven flared drawers. There are three deep drawers in line at the top, with the middle drawer of greater width and carved with a convex shell, above four graduated drawers below the upper case resting within recessed panels on the sides of the front apron. The lower case contains one deep drawer at the top, flanked by shallow drawers, with the middle drawer again being of greater width and carved with a convex shell. The front skirt is carved with a central shell with a diamond plinth that is flanked by two large legs and is shaped with reverse curves. The side skirts are shaped to paired reverse curves. The chest is supported by four cabriole legs with sharply articulated knees, decorated with bracket feet, and the legs terminate in pad feet with high pads. The surfaces of the chest are painted in a two-toned paint, similar to that of the drawer fronts, with the shallow drawers painted in a dark, solid color. The deep drawers are painted to simulate a figure or marquetry. The painted surfaces are framed by a band of alternating bands of light and dark, the other drawers are painted to simulate figured grain. The wide drawers are lacquered inside and outside. The chest is enclosed by matching case pieces such as a high pedestal



133

**Yale University
Art Gallery**

A Taste for Angels

**Judith Colton and
George Hersey**

Designer
Howard I. Gralla

Cover Designer
Howard I. Gralla

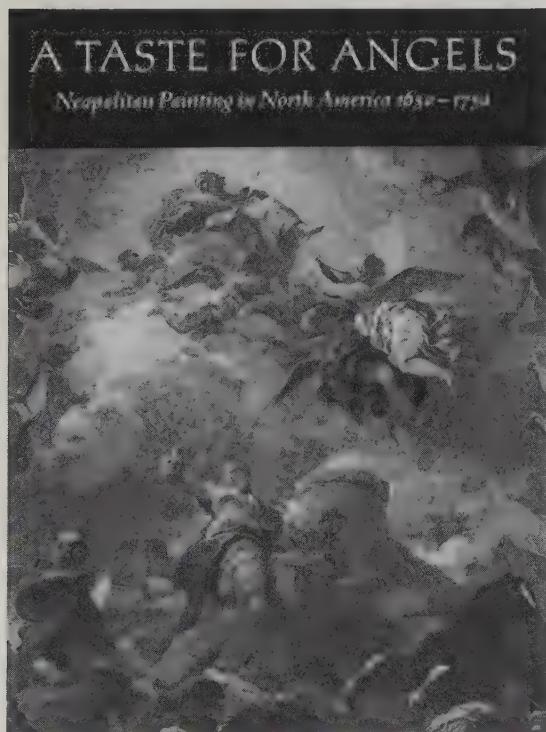
Manuscript Editor
Elsie K. Kenney

Production Coordinator
Howard I. Gralla

Composition
10 1/2 on 15 Mergenthaler Bembo, handset by
Finn Typographic with
Michelangelo Titling
display

Printing
Offset Lithography,
black and four-color
process by Eastern Press.
Separations by Eastern
Press

Paper
80# S. D. Warren
L.O.E. Dull Text, sup-
plied by Carter Rice



her powerful shoulders shining in the nighttime light, her blond hair coiled in intricate braids to contrast wth, the elder daughter's hair cascading over her shoulders, the younger woman is paralleled in many other Solimenas. CBC / GH

A
Taste
for
Angels

20. *The Birth of the Virgin*

201 x 168.7 cm (80 x 67 in)

PROVENANCE: Cocks Collection, London

EXHIBITION: Huntington 1968, no. 15

LITERATURE: Metropolitan 1906, 72 (as by Luca Giordano, and as a *Presentation in the Temple*); Bologna 1958, pl. 70, 131n, 65, fig. 90; Spinosa 1984, pl. 76

The Metropolitan Museum of Art, Rogers Fund, 1906, 07.66

On the right a buxom, black-haired young servant, in a gray-white dress with a massive red mantle over her knees, sits holding the infant. She displays its little body, still partly swaddled and in close contact with her own bosom, to the other kneeling white-clad woman attending on the left. The latter meanwhile, her back to us, points to an upper, inner tableau on the left that takes place behind a balustrade. Here rejoicing servants surround Anna propped up in bed.

In the center of this foreground scene is the ruddy, haloed figure of Joachim clad in a brown mantle and white-sleeved undergarment. With infinite tenderness he takes his little daughter's hand. On the far right is another servant, balancing Joachim, to complete the canopy of adults over the brightly lighted child. At the corner, prominently displayed, stand the brass ewer and basin that evoke the Byzantine motif of the Infant's first bath. Behind it all, bathed in the golden clouds of incense that proclaim the presence of saints, palatial walls are visible.

The picture is in Luca Giordano's manner and has ever been even attributed to him, for example by A. McComb in 1933 (registrar's files, Metropolitan Museum). It was first given to Solimena by Hermann Voss (Wehle 1940, 266ff.). Comparison of Solimena's *Birth of the Virgin* with Giordano's own depictions of the subject, e.g., in SS Apostoli, Naples (ca. 1690-92; see also Ferrari-Scavizzi 1966, 2:167-68) and in the Norton Simon Museum of Art in Pasadena, (surely earlier than its assigned date of 1696-98; fig. 79) reveals how closely both artists followed each other's styles in the late eighties to early nineties. Luca's preparatory sketch in black chalk for the Pasadena version of his picture is in the British Museum, no. 1950-11-11-11 fig. 8. This further abridges the narrow gap between the compositions by the two artists. As in Solimena's painting, in the drawing by Giordano the forms seem enveloped in fantastic contrasts of light and shadow and the figure types Cortonesque. But the composition in Luca Giordano's *Birth of the Virgin* is spacious and horizontal, whereas Solimena's is compressed and vertical in format. Both artists build their compositions in two general planes. The female attendants, the holy babe, and Joachim occupy the front, whereas Anna and her helpers are placed on slightly elevated terrain in the back to the left. Even the swarm of cherubim hovers above the newborn in nearly identical positions in both paintings. (See also Luca's paintings of

186

Binding
Smyth sewn paperback
by Mueller Trade Bind-
ery. Endlinings Multicol-
or Antique, Nutmeg

Cover
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Press on 100# S. D.
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9 x 12 inches

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2,000 copies

Judges' Comments
Of the museum books in
this category, this was
the most pleasing. Side
heads are not an affecta-
tion - work well to help
the reader. Color of type
page is good; goodly
amount of white space.
One of the top books of
this category both in de-
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placement of illustrations.
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lent choice of paper.
Printing and binding are
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**Yale University
Art Gallery**

Designer
Sue Allen

Production Coordinator
Yale University Printing
Service

Composition
9 1/2 on 13 Aldus text,
Linotron 202 by Brevis
Press. Feliciano and Pa-
latino display. Palatino
display by Meriden-
Stinehour Press

Printing
Offset four-color process
and two flat colors by
Dai Nippon. Separations
by Dai Nippon

Greek Vases

Cover Designer
Sue Allen

Susan B. Matheson

Illustrator
Sue Allen



Red figure
Plate by Psiaos



Arrest (c. 510 B.C.) A red-figure plate. The scene on the back of this Arretium shows a woman, presumably a maid, carrying a tray with a small object on it. She is walking past a seated figure, possibly a woman, who is holding a small object in her hands. The scene is set in a room with a doorway in the background. The style of the drawing is characteristic of the red-figure technique, with the figures and objects rendered in a stylized, geometric manner.



Little, Brown and Company

Neuro-Ophthalmology

Roy M. Beck M.D. and Craig H. Smith, M.D.

Designer
Martha White Tenney

Cover Designer
Betsy Hacker

Manuscript Editor
Elizabeth Willingham

Production Coordinator
Mary Gordon

Composition
10 on 12 Meridien by
G & S Typesetting

Printing
Sheetfed offset one color
by Vail-Ballou. Four-
page color insert by New
England Book Compo-
nents

Paper
50# Finch Fine from
Finch, Pruyne supplied
by Pratt Paper Company

Binding
Perfect bound by Vail-
Ballou

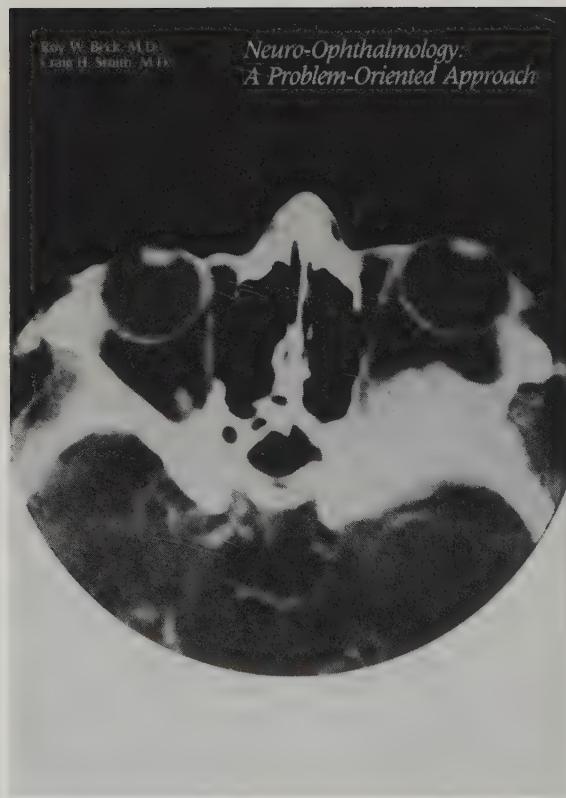
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cover stock. Film lamination
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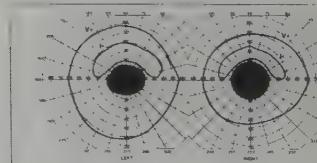
12

Nutritional Optic Neuropathy

A 56-year-old man developed progressive visual loss in both eyes over a 2-month period.

Neuro-Ophthalmic Examination

	<i>OD</i>	<i>OS</i>
Visual acuity	20/200	20/200
Color plates correct	Control only	Control only
Pupils	Normal	Normal
Motility, lids, orbits	Normal	Normal
Papilledema, optic appearance	Normal	Normal



A neurologic examination was normal.

Summary

A 56-year-old man developed a central scotoma and visual 20/200 in each eye over a 2-month period. His optic disk and each eye appeared normal.

Judges' Comments

Only book with medical illustrations, traditional design. This book was not judged against art books in category. Simple and clear type, not heavy. Uncluttered and well organized. Paper could have been heavier. Placement of color was proper. Paperback binding with two-color cover and film laminate is adequate.

Cavernous sinus involvement may occur with or without chiasmal involvement. When lateral extension occurs, involvement of any or all of the nerves in the cavernous sinus (third, fourth, fifth [first division], sixth or sympathetic) is possible.

Additional Testing

In all cases, computed tomography (CT) or magnetic resonance imaging (MRI) scans of the area of the chiasm are necessary. On CT, coronal cuts may show a lesion better than routine axial cuts. Scans that are reported to be normal in cases of chiasmal syndromes generally have not been performed properly. The radiologist must be directed to examine the area of the chiasm rather than performing a routine scan through the entire brain. Even with proper scanning technique, occasionally the CT scan will appear normal. In these cases an MRI or metrizamide CT scan should be performed to obtain a better image of the chiasm. When a mass lesion is identified, a cerebral arteriogram or digital angiogram is generally indicated before surgery.

Treatment

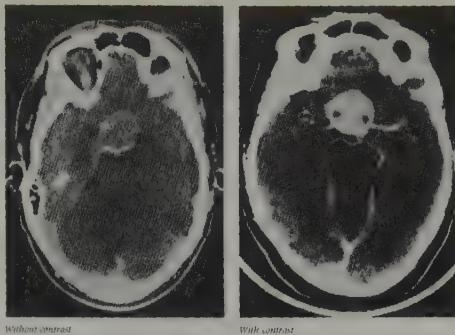
Treatment of pituitary tumors is generally surgical. Medical therapy (bromocriptine mesylate) and radiation therapy may be considered as primary modalities in selected cases. Bromocriptine mesylate has been demonstrated to reduce the size of prolactin-secreting tumors. It has been less effective with other types of pituitary tumors. Bromocriptine mesylate has been employed as initial therapy in prolactinomas but may also be considered in the treatment of prolactinomas in which surgical resection has been subtotal. Radiation therapy as a primary modality should be considered only when surgery is contraindicated because of the patient's medical status.

The surgical approach to a pituitary tumor depends on the size of the tumor and the degree of upward extension. With tumors contained inferior to the optic chiasm, a transphenoidal approach is the procedure of choice. With extension into the suprasellar cistern and above, a subfrontal approach is generally necessary to visualize the chiasm directly in order to decompress it. With large tumors, a complete resection is generally not possible.

When there is residual tumor after surgery, radiation is generally administered.

Management and Course of the Case

A CT scan demonstrated a 2-cm mass extending superoposteriorly from the region of the sella into the suprasellar cistern with obliteration of the chiasmal contour.



Endocrine studies revealed a prolactin level of 4000 mU per ml and a slightly depressed serum testosterone level. Serum cortisol and growth hormone levels were normal as were results of thyroid function studies. The patient underwent a frontal craniotomy with a gross total resection of the tumor. After recovery from surgery, radiation therapy was carried out. By 10 weeks after surgery, the patient's prolactin level had decreased to 65 mU per ml and his visual field deficits had cleared entirely. With monthly testosterone shots and low-dose bromocriptine mesylate the patient has been asymptomatic for the 2 years since surgery.

Pituitary Apoplexy

A 62-year-old man noted the abrupt onset of headache and blurred vision. Six months earlier he had been seen for a right temporal field defect and was diagnosed as having ischaemic optic neuropathy. His medical history was unremarkable. Visual acuity was 20/30 in the right eye and 20/20 in the left eye, with a right relative afferent pupillary defect. Funduscopic showed nerve fiber layer loss in the retina in both eyes, but the optic disks appeared normal.

124 17 Chiasmal Syndrome—Pituitary Tumor

125 17 Chiasmal Syndrome—Pituitary Tumor

Differential Diagnosis

The most common causes of bilateral central scotomas that develop gradually include nutritional optic neuropathy, tobacco-alcohol amblyopia, vitamin B₁₂ and folate deficiency, drug toxicity (e.g., chloramphenicol, ethambutol, chlorpropamide, ethchlorvynol [Placidyl]), heavy metal or methanol poisoning, hereditary optic atrophy, and infiltrative disorders (carcinomatous, lymphoreticular, or granulomatous—sarcoidosis, syphilis, tuberculosis). Less common causes include a compressive lesion (although possible; see Bilateral Central Scotomas from Meningioma, below), bilateral optic neuritis, and a retinal cone dystrophy (see Cone Dystrophy, below).

A detailed medical, social, drug, diet, work, and family history is key to diagnosis in these cases.

Additional History

The patient admitted that he had been an alcohol abuser for the past 25 years. For several months before the onset of visual loss he had been imbibing heavily and his diet had consisted mainly of carbohydrates. He had also been a one-pack-per-day cigarette smoker for 30 years.

Clinical Diagnosis: Nutritional Optic Neuropathy

(Tobacco-Alcohol Amblyopia)

The cause of tobacco-alcohol amblyopia remains controversial. Whether it is the result of a toxic effect of alcohol or tobacco or both or due to an associated vitamin deficiency is unknown. Since most affected patients drink alcohol, smoke cigarettes, and have a substandard diet, it is difficult to separate the various potential causative factors. In patients who are heavy tobacco users, cyanide toxicity has been postulated as the mechanism.

Visual loss in this disorder varies from mild to severe. It is always bilateral, although involvement of the two eyes may be asymmetric. There is selective involvement of the papillomacular bundle, and thus central or eccentric scotomas are generally present. The peripheral field is normal. Visual acuity is often 20/20 to 20/200.

At the time of presentation the optic disks generally appear normal. Superior hemorrhages and tortuosity of small retinal vessels in the posterior pole may be present. Later, optic disk pallor may develop.

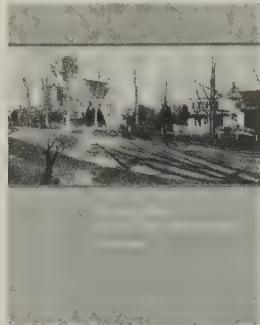
If the treatment regimen outlined below is followed, the chances of visual recovery over a period of several months are good. However, if alcohol and tobacco use and poor nutrition continue, the loss may be permanent.

93 12 Nutritional Optic Neuropathy

Mount Holyoke College

A Memory Book:
1837-1987

Anne Carey Edmonds



Designer
Catherine Waters

Cover Designer
Catherine Waters

Manuscript Editors
Lu Jaekle Stone and
Anne Carey Edwards

Production Coordinator
Catherine Waters

Composition

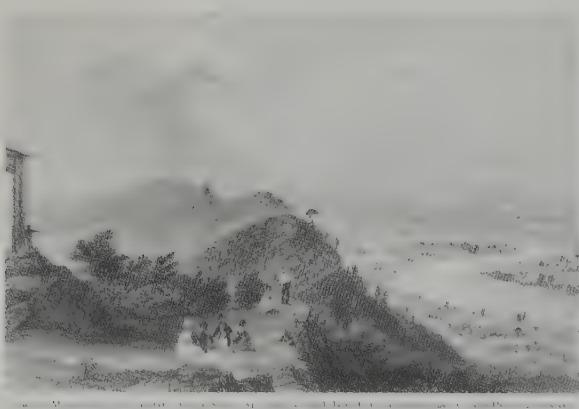
10 on 13 Bembo Roman,
Linotronic 300 by Meri-
den-Stinehour Press
with Diotima Italic dis-
play

Printing
Offset Lithography,
black and white double
impression, by Meriden-
Stinehour Press. Separations
by Robert J.
Hennessey

Paper
80# Mohawk Superfine
Text, Smooth White
from Mohawk Paper
Mills supplied by Carter
Rice

Binding
Smyth sewn, soft bound
with pasted endleaves by
Meriden-Stinehour
Press

The Founding Years



The Setting

The rock-bound farms of the hilltowns of Massachusetts and the fertile bottom lands of the Connecticut River Valley were the genesis of Mary Lyon, the source of her strength and inspiration, and the place in which she set her enduring institution.

were William Bartlett's etchings in his *British Scenery*, published in 1840. Travelers who started on the tourist in 1840 from Boston, India-English, followed the stagecoach route which ran from Boston to New York by way of Springfield, Hartford, and New Haven. From New York they continued north up the Hudson River, through the Catskills to Niagara Falls (M. 100), and back down the Connecticut River to Springfield. Along the way, stagecoach stops were as available at the numerous inns and resort hotels built during the nineteenth century on sites with dramatic views. During the 1840s and 1850s the railroad was laid along the stagecoach routes, easing the journey, and in December 1845 the completion of the Connecticut Valley Railroad made Springfield Massachusetts the crossroads of New England.



The MIT Press

***The History of
Postmodern
Architecture***

Heinrich Klotz

Designer
Julie Simms

Cover Designer
Julie Simms

Manuscript Editor
Paul Bethge

Production Coordinator
Dick Woelflein

Composition
9 on 15 Melior Linotron
202 by Achorn Graphic
Services with Univers
Bold display

Printing
Offset four color process
with 11 PMS pages by
Toppan Printing Com-
pany. Separations sup-
plied by Toppan

Paper
70# MBS Matte supplied
by Toppan Printing
Company



the moulding on the yellow plane of the facade (derived from Venturi's North Penn Visiting Nurses' Association building) advanced a new importance for historical motifs. This enlivening detail has since been copied in many different interpretations.

The commission for Point West Place (figure 245) — Stern's first for a large building — raised the question: To what extent would Stern comport himself as a historicist when designing a building to which the typology of the American country house was not applicable? What Stern did was to set up a large, smooth block with "modern" bands of windows and then throw into it a granite brooch quoted from Ledoux. Though the brooch is far too modest, Stern was clearly trying to show that, without great expense, a container-style building could be given a face.

SITE

("Sculpture in the Environment")

Much more independent than Robert Stern's works, the works of the New York group SITE are guided by Venturi's concept of a building as a shed with a sign-bearing facade.

SITE was fortunate in receiving at once several commissions from the Best supermarket chain and in being allowed to apply a great variety of facades to the huge, box-like sheds of Best's stores. The first (by James Wines, the head of the group) was a rather innocuous brick facade that seemed to peel away like paper from the wall underneath (figure 246) in a manner reminiscent of Venturi's Dixwell Fire Station (figure 195).

SITE became famous through its next two projects, Best supermarkets in Houston and Sacramento. The Houston facade (figure 247) appears to be crumbling into a ruin. The fiction of decay is played off against the perfectly intact Best sign in a humorous counterattack against the neutral, meaningless, complacent suburban environment. The Sacramento store (figures 248-250) has an irregular wedge missing from one corner, as if the masonry had crumbled away.

At first, the theme of SITE's "de-architecturization" was architecture itself. Earlier on, the group had developed some proposals in which surprising reinterpretations of the architectonic "substance" were attempted. In one of these, a brick building started to change at its socle into a different state of aggregation → it seemed to melt away into large bubbles and ripples. In another (figure 251), the wall of an elevator shaft seemed to dissolve and slide down, pushing large boulders into a courtyard. What was asserted here was the exact opposite of the customary ideas of architectural statics: Nothing is solid; nothing is secure; nothing is unchanging. The contents of these architectural fictions and of the Best facades were directed against the general expectation of being able to use perfection as a promotional image. SITE's

193

246

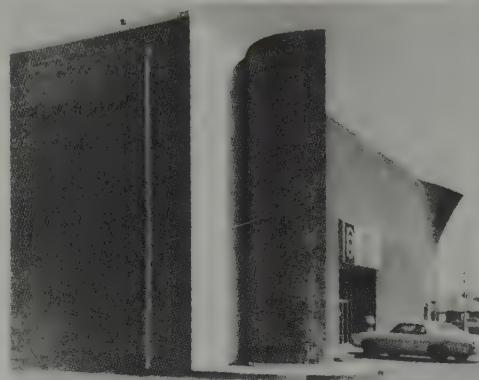
SITE

Peeling Project

Best supermarket

Richmond, Virginia

1972



247

SITE

Indeterminate Facade Showroom

Best supermarket

Houston

1974



Binding
Smyth sewn casebound by Toppan Printing Company. Black foil. Dies supplied by Toppan. Endlinings Wood-free printed to match custom color by Toppan

Jacket
Offset in four colors by Toppan on DiaPaque stock. Separations by Toppan

9 × 12 inches

460 pages

\$60.00 retail

11,000 copies

Judges' Comments
Beautiful package with good reproduction. Appropriately playful design. MIT Press has the advantage . . . the subject matter is so interesting and provocative and allows for interesting and provocative design. Type treatment very open and clean, complements the illustrations. Perfect leading; space between columns good for reader. Captions very short, intriguing. Gambling with size of illustrations works. Layout has lots of movement despite basic grid. Comfortable to read and look at even though the book is large. Paper selection excellent. Selection of cloth and color excellent. Selection of offset stock for jacket wise choice. Endpapers complement binding and jacket.

**University of
Massachusetts Press**

**V. S. Naipaul:
A Materialist Reading**

Selwyn R. Cudjoe

Designer
Susan Bishop

Jacket Designer
Susan Bishop

Manuscript Editor
Pamela Wilkinson

Production Coordinator
Barbara Werden

Composition
10 on 13 Times Roman
Linotron by Keystone
Typesetting with Times
Roman Display

Printing
Offset in one color by
Thomson-Shore

Paper
50# Glatfelter B-16 by
Glatfelter supplied by
Thomson-Shore

Binding
Smyth sewn casebound
by John Dekker & Sons.
Roxite Holliston Red
Line by John Dekker &
Sons with General Roll
Leaf Panel Blue GRL
Lustrofoil Gold. Endlin-
ings 80# Natural print-
ed to match text paper



V. S. NAIPAUL

A Materialist Reading



Selwyn R. Cudjoe

Jacket
Offset three color by Gazette Printing Company on 80# S. D. Warren L.O.E.

6 x 9 inches

304 pages

\$32.50 retail

1,750 copies

Judges' Comments
Text design lends authority to the subject. Attractive design on chapter openers. Ornaments on openers could have been screened. Good readability, clean type. Stamping is very clean. Coordination of jacket and binding is sharp.

5. At the "Rim of the World": The Postcolonial Society

In the great demoralization of the land he had kept up his appearance. That's backbone.
—Joseph Conrad, *Heart of Darkness*

In the discourse he pronounces on himself, the subject moves progressively away from the truth of his essence.
—Anika Lenaare, *Jacques Lacan*

THE POLITICAL TEXT

The year in which the Cuban Revolution triumphed, 1959, marked a milestone in the development of Caribbean peoples, for the event awakened in them a social consciousness and resulted in a shift in the sensibilities of many writers and artists.¹ East Indians were no less affected than other Caribbean people. Thus, whereas Naipaul characterized the East Indian community in Trinidad as insular during the period from 1920 to 1960, he stressed in his writings from 1960 to 1980 the complete breakdown of that community and its assimilation into the larger society. Radical periodicals of this period reflect an increasing concern with local subject matter. Periodicals in Trinidad and Tobago such as *Tapia* (currently the *Trinidad and Tobago Review*) became valuable outlets for the creative energies of West Indian writers, and articles on calypso, folklore, Indian and East Indian culture, and related matters appeared regularly.

Yet, while all these creative activities were taking place at home, most of the important West Indian writers, including Naipaul, were maturing abroad, separated from the creative source of their people and unaffected by the national awareness and nation building that was taking place. As Edward Brathwaite has observed, their generation had fled the "limiting influences" of their society, and their sojourn abroad had increasingly cut them off from "the metaphorical and stylistic explosions" occurring on the island. Thus, while writers such as the Jamaican Roger Mais were "interpreting the other world to which the majority belong for the rest of us to

see and to understand,"² Naipaul was safely ensconced at Oxford University marching to a different drummer. Surrounded by ivied leisure and bourgeois comforts, Naipaul assumed most of the learned responses that his British education had taught him. The longer he stayed in London, the more he became alienated from the sources that had nourished his earlier work. The farther removed he became from his native culture, the more he assumed the values of the Western imperialist world and its rationalist method of apprehending social reality. More important, the conflict that marked the first period of his work gave way to a neurotic indulgence and lack of identification with the national struggles of Third World peoples.

Naipaul's return to Trinidad in 1960 was important in his development as a writer. Interviewed by Marchi Myer on the BBC program "World of Books" on October 28, 1961, Naipaul observed that when he returned, "the people of various races [were] getting together, particularly at higher levels [and] . . . a new middle class [was] emerging." At the end of this interview, Naipaul made the following observation:

I'd really like to write about this new middle class . . . because . . . it is a middle class with such a strange background, in that it is so racially mixed and its influences are so diverse, and then all living together in this former colonial society. Another aspect of that society which I'd like to do—do more seriously than I've done so far—is the political side. Because in a place like Trinidad—immigrant society, various peoples—there hasn't been, and this couldn't really be, any national struggle as there was in India, or even in certain parts of Africa. And the new politician who emerges from this is very interesting, and to me is very often a tragic figure.

Naipaul realized that because Trinidad was not undergoing a physical struggle for independence a unique political culture had emerged. It was this new subject on which Naipaul increasingly focused his attention. Political questions became uppermost in his literary examination, informed by the values of the Western world.

Naipaul's emphasis cannot be attributed solely to the political activities taking place in Trinidad. It also represented his attempt to answer the nagging question of what it means to be a colonial subject. Earlier in his career, Naipaul had confronted this question from a metaphysical and historical perspective. Now the emphasis had shifted to the political.

Naipaul's examination of postcolonial societies began with the long story "A Flag on the Island" (1965), although "A Christmas Story" (1962) anticipated this political interest. Unlike his work on the colonial epoch, which was concerned primarily with the relationship between the colonial subject and his society, the fiction of the postcolonial period focused more centrally on the manner in which the postcolonial subject responded to his

**Northeastern
University Press**

**Berryman's
Understanding**

Harry Thomas

Designer
Daniel Earl Thaxton

Jacket Designer
Daniel Earl Thaxton

Manuscript Editor
Deborah Kops

Production Coordinator
Ann Twombly

Composition
10 on 13 Fairfield Medi-
um Linotron 202 by
Composing Room of
Michigan with Fairfield
display

Printing
Offset, one color by
Hamilton Printing Com-
pany

Paper
55# S. D. Warren Seba-
go Antique supplied by
Hamilton Printing Com-
pany

Binding
Smyth sewn casebound
by Hamilton Printing
Company. GSB Silver-
Black and Holliston
Payko Black with Lustro-
foil Dark Red Pigment.
Dies by Hamilton Print-
ing Company. Endlin-
ings 80# text endleaves,
Strathmore Americana,
Williamsburg Blue

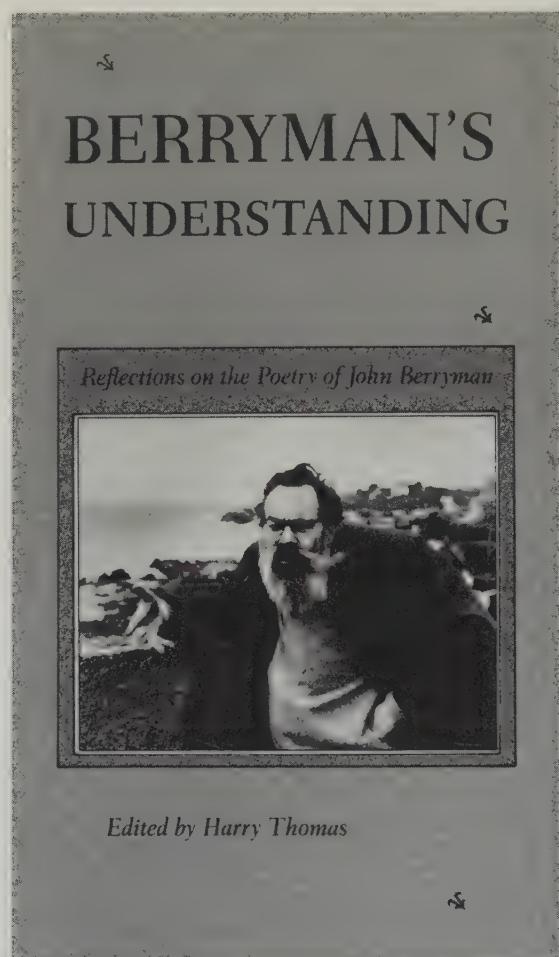
Jacket
Offset in three colors by
John P. Pow Company
on 80# coated stock

5 1/4 x 9 1/4 inches

288 pages

\$30.00 retail

1,200 copies



6 HARVARD ADVOCATE

"La Belle Dame Sans Merci," I'm thinking of that; and I'm thinking of Hopkins—any one of the sonnets. So I don't buy this business about the eighteenth century being impersonal, either. Now Johnson's best poem in my opinion is about a factor in his household—I forget the name of it—and it's a beautiful poem, and it's extremely personal.

INTERVIEWER: *What is the relationship between 77 Dream Songs and His Toy, His Dream, His Rest?*

Well, 77 Dream Songs is just the first three books.

INTERVIEWER: *Do you see a gap between the two volumes?*

No, I don't see a gap; it's a continuous relationship. Except, there's this: at the end of the first volume, 77 Dream Songs, Henry goes into orbit. He was "making ready to move on." Well, I was already well ahead of him.

INTERVIEWER: *I noticed that Henry's state of death, Book IV, corresponded to the epic convention of placing a descent into the underworld in the center of the narrative; was there any consideration of that in structuring the poem?*

I don't think so. *Opus Posthumous* is just a recovery from the end of Book Three in the first volume of *Dream Songs*. The placement of the poems in *The Dream Songs* is purely personal.

INTERVIEWER: *Is there any ulterior structure to The Dream Songs?*

Ah—you mean, somebody can get to be an associate professor or an assistant professor by finding it out? Mr. Plotz, there is none. *Il n'y en a pas!* There's not a trace of it. Some of the Songs are in alphabetical order; but, mostly, they just belong to areas of hope and fear that Henry is going through at a given time. That's how I worked them out.

INTERVIEWER: *In the last volume you said the poem's ultimate structure is according to Henry's nature.*

If we were to survive this period, however, we would have to take precautions. He must quit the encyclopedia company and take a week's vacation from the ordeal, and from the city heat, at my aunt's summer cottage on Long Island. These suggestions he was only too happy to accept. Seeing how shaken I had been by his impulse to vault over the railing, he also promised never again to threaten suicide.

It was during this terrible night that, for the first time, I began to see the seriousness of John's psychological instability. If I had not done so before, it was not his fault. He had told me about his breakdown after he returned from England, he had told me about his "craziness" in Detroit, he had even told me he'd had an hallucination one day at Harvard. He had told me his history and I had only half listened, believing that with love and care and a reasonably orderly life he would be well. Now I saw that no amount of love and care could protect him from external circumstances, and that these could bring him to the edge of madness. What had been the cause of the symptom of fainting was still there, and could at any time manifest itself in another form.

Before our marriage, I had worried about our relationship being threatened by his "unspeakably powerful possessive adoring MOTHER." After the night on the esplanade I became aware of the presence of a tall mute shadowy figure whose features I could not make out, a figure whose power over John was as strong as his mother's. It was the specter of John Allyn Smith.

Judges' Comments
Trim size unusual, nice feel, definitely good flow. Nice stock, pleasing to read. Design is very appropriate to the text. Great format, traditional design. Good selection of materials.

For John Berryman

ROBERT LOWELL

I sit looking out a window at 3:30 this February afternoon. I see a pasture, green out of season and sunlit; in an hour more or less, it will be black. John Berryman walks brightly out of my memory. We met at Princeton through Caroline Gordon, in 1944, the wane of the war. The moment was troubled; my wife, Jean Stafford, and I were introduced to the Berrymans for youth and diversion. I remember expected, probably false, images, the hospital-white tablecloth, the clear martinis, the green antiquing of an Ivy League college faculty club. What college? Not Princeton, but the less spruce Cambridge, England. John carried with him in his speech rhythms and dress. He had a casual intensity, the almost intimate mumble of a don. For life, he was to be a student, scholar, and teacher. I think he was almost *the student-friend* I've had, the one who was the student in essence. An indignant spirit was born in him; his life was a cruel fight to set it free. Is the word for him courage or generosity or loyalty? He had these. And he was always a performer, a prima donna; at first to those he scorned, later to everyone, except perhaps students, his family, and Saul Bellow.

From the first, John was humorous, learned, thrustingly vehement in liking . . . more adolescent than boyish. He and I preferred critics who were writers to critics who were not writers. We hated literary discussions animated by jealousy and pushed by caution. John's own criticism, mostly spoken, had a poetry. Hyper-enthusiasms made him a hot friend, and could also make him wearing to friends—one of his dearest, Delmore Schwartz, used to say no one had John's loyalty, but

Robert Lowell, "For John Berryman," *New York Review of Books* 18 (April 6, 1972): 3-4.

67

AN INTERVIEW WITH JOHN BERRYMAN 7

Now, that's right.

INTERVIEWER: So, in fact, the book has no plot?

Those are fighting words. It has a plot. Its plot is the personality of Henry as he moves on in the world. Henry gains ten years. At one time his age is given as forty-one, "Free, black, and forty-one," and at a later point he's fifty-one. So the poem spans a large area, you see that.

INTERVIEWER: You admire Stephen Crane, we know, and many of his characters are named "Henry"; is this the origin of the name?

Oh, no—that's all just accident and junk. I'll tell you how the name Henry came into being. One time my second wife and I were walking down an avenue in Minneapolis and we decided on the worst names that you could think of for men and women. We decided on Mabel for women, and Henry for men. So from then on, in the most cozy and adorable way, she was Mabel and I was Henry; and that's how Henry came into being.

INTERVIEWER: What is the relationship between you and Henry?

I think I'll leave that one to the critics. Henry does resemble me, and I resemble Henry; but on the other hand I am not Henry. You know, I pay income tax; Henry pays no income tax. And bats come over and they stall in my hair—and fuck them, I'm not Henry; Henry doesn't have any bats.

INTERVIEWER: Would you talk about Henry in terms of heroism, as the hero of a poem?

Well, he's very brave, Henry, in that he keeps on living after other people have dropped dead. But he's a hopeless coward with regard to his actual death. That never comes out in the poem, but he is afraid of death. I tried to make it clear in the epigraphs from Sir Francis Chichester and Gordon.



CHARLES SHEELER:

PAINTINGS and DRAWINGS

22

Permitting to Yachts and Yachting
Liberated on reverse: *Permitting to Yachts and*
Yachting (Charles Sheeler) (1922)
Oil on canvas, 20 x 24 in. (50.8 x 61 cm.)
Philadelphia Museum of Art, Bequest of
Margareta S. Hinckley

23

Permitting to Yachts and Yachting - Study
Liberated on reverse: *Permitting to Yachts and*
Yachting (Charles Sheeler) (1922)
Colored crayon and pencil on paper,
19 x 24 1/2 in. (48.3 x 61.6 cm.)
Lent by the Whitney Museum of American
Art, New York. Purchase

Sheeler's first painting of yachts and racing shells, *Permitting to Yachts and Yachting*, was painted in 1922. The painting was exhibited at the 1923 Armory Show, and was later shown at the 1924 and 1925 Carnegie Institute of Technology exhibitions. The painting was also included in the 1926 exhibition of the Society of Independent Artists. The painting was sold to the Philadelphia Museum of Art in 1927.

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Addison-Wesley
Publishing Company,
Inc.

The Home Planet

Kevin W. Kelley

Designer

Douglass Scott
Jeanne Lee
Matthew Bartholomew
/WGBH Design

Jacket Designer

Douglass Scott/WGBH
Design

Photographer

NASA and Fotokhronika
TASS

Manuscript Editor

William Patrick

Production Coordinator

Lori Foley

Composition

11 on 15 Trump Me-
diaeval Linotron by M. J.
Walsh/WGBH Design
and Spectrum Composi-
tion Services with
Trump Mediaeval dis-
play

Printing

Sheetfed offset in four
colors by Arti Grafiche
Amilcare Pizzi. Separa-
tions by Arti Grafiche
Amilcare Pizzi

Paper

150 gsm (100#) Garda-
gloss, acid-free supplied
by Cartiere del Garda

Binding

Smyth sewn by Arti Gra-
fiche Amilcare Pizzi. Al-
pina, black (manufac-
turer Seveso) with Matt
gray foil. Endlinings
Nettuno black

Jacket

Sheetfed offset in four
colors by Arti Grafiche
Amilcare Pizzi on Gar-
dagloss supplied by Car-
tiere del Garda. Separa-
tions by Arti Grafiche
Amilcare Pizzi

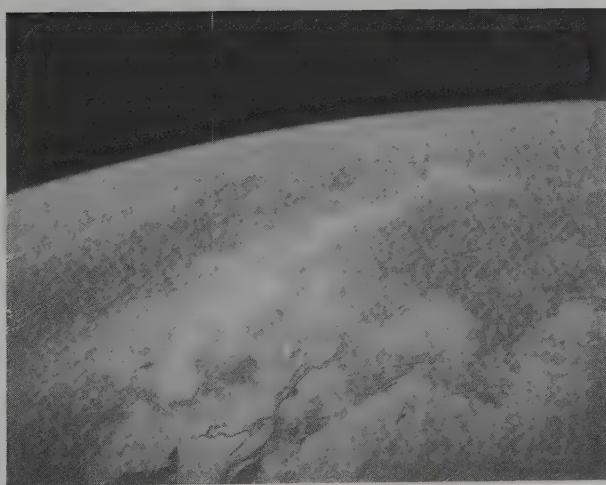
Foreword by
Jacques-Yves Cousteau

The Home Planet

Conceived and edited by
Kevin W. Kelley

For the Association
of Space Explorers

Outward



10 x 14 inches

256 pages

\$36.95 retail

210,000 copies

Designer's Comments

The intent of the design was to present both text and photographs so that neither would dominate. A grid was used to organize text, captions, and photographs but was not rigidly followed. The book was designed in spreads, not single pages. The many sizes of photographs and the placement of text help simulate the feeling of moving through space. The use of black pages accentuates the photographs, adds to the feeling of being in space, and creates a more dramatic trip through the book. It was necessary to have enough blank space on the pages to allow for different languages in the many editions published around the world. The typography is flush left, ragged right and is set in a narrow column to promote easy reading.

Judges' Comments

The designer was faced with a tough problem to solve. Successful solution for the most part. Flows very nicely. Design serves the material and the variety of the layout is good. Spread approach works well. Typographic sections are treated a little differently. Spaciousness very attractive. High quality reproduction of art. Beautiful printing.

The Houghton Library

*Howells as Anti-
Novelist*

John Updike

Designer
Greer Allen

Cover Designer
Greer Allen

Composition
10 on 14 Bell Monotype
by Michael and Winifred
Bixler with Bell display

Printing
Letterpress in one color
by Michael and Winifred
Bixler

Paper
Monadnock Text Natural
Laid, basis 70 from
Monadnock Mills

Binding
Sewn with glued cover
and wrapper by Mueller
Trade Bindery

Pre-Printed Wrapper
Letterpress in two colors
by Michael and Winifred
Bixler on Gray Canson
Ingres Text from Talas

5 x 8 3/16 inches

48 inches

Not for sale

150 copies

HOWELLS

iation scene the day after Bartley, in the wake of a bitter marital quarrel, was brought home dead drunk, many small motions of the husband's mind, as it oscillates between apology and advantage-seeking, are registered. Albeit repentant, "he was not without a self-righteous sense of having given her a useful and necessary lesson." She is more repentant than he, and bursts into tears: "The sight unmanned Bartley; he hated to see any one cry, even his wife, to whose tears he was accustomed." In promising it will never happen again, "he felt the glow of virtuous performance." Her extreme innocence about alcohol and its effects gives him more leeway than he had expected; he explains to her that "If I'd had the habit of drinking, I shouldn't have been affected by it. . . . I took what wouldn't have touched a man that was in the habit of it." Marcia eagerly pounces on this self-justification, and gazes upon him as the "one habitually sober man in a Boston full of inebriates." She resumes her sewing "with shining eyes," and "Bartley remained in his place on the sofa, feeling, and perhaps looking, rather sheepish. He had made a clean breast of it, and the confession had redounded only too much to his credit. To do him justice, he had not intended to bring the affair to quite such a triumphant conclusion; and perhaps something better than his sense of humor was also touched when he found himself not only exonerated but transformed into an exemplar of abstinence."

Mark Twain, reading this novel as it was serialized, jubilantly wrote Howells, "You didn't intend Bartley or me, but he *is* me, just the same." Years later Howells told Brander Matthews that he had drawn Bartley, "the false scoundrel," from himself. Certainly this flawed man and his flawed marriage are depicted with a realism rare and perhaps unprecedented, at least in American fiction. This particular scene is ironically refracted within the idealism of Ben Halleck, one of Howells' hypermoralistic Bostonians, who finds the Hubbard's reconciliation after "such beastliness" incredible, and has to be told of the married couple, "They can't live together in enmity, and they must live together. I dare say the offense had merely worn itself out between them."

When Bartley at last deserts Marcia, he becomes, by the light of her lonely vigil and proud agony, a villain; and the desperate trip to Indiana that Marcia and her father and child and Halleck and his sister undertake to forestall Bartley's divorce proceedings is thrilling like little else in Howells. The reader's pulse races as the party descends by train from the chill of Boston in early April into the softer, warmer Midwest from which Howells had sprung:

It is a beautiful land, and it had, even to their loath eyes, a charm that touched their hearts. . . . They had now left the river-hills and the rolling country beyond, and had entered the great plain which stretches from the Ohio to the Missis-

Designer's Comments
Certain turn-of-the-century books by William Dean Howells suggested the laid paper, the margins, the open leading and running heads sandwiched between rules. The wrapper — hand-shaped for each book by the designer — is subdued to an almost tantalizing illegibility to further evoke that distant age.

Judges' Comments
Classic letterpress — we don't see this too often today. Charming, inviting and appropriate binding. Nice subtlety.

New York Graphic Society Books/Little, Brown and Company

Medieval Women Address Book

Sally Fox

Designer
Martine Sheon

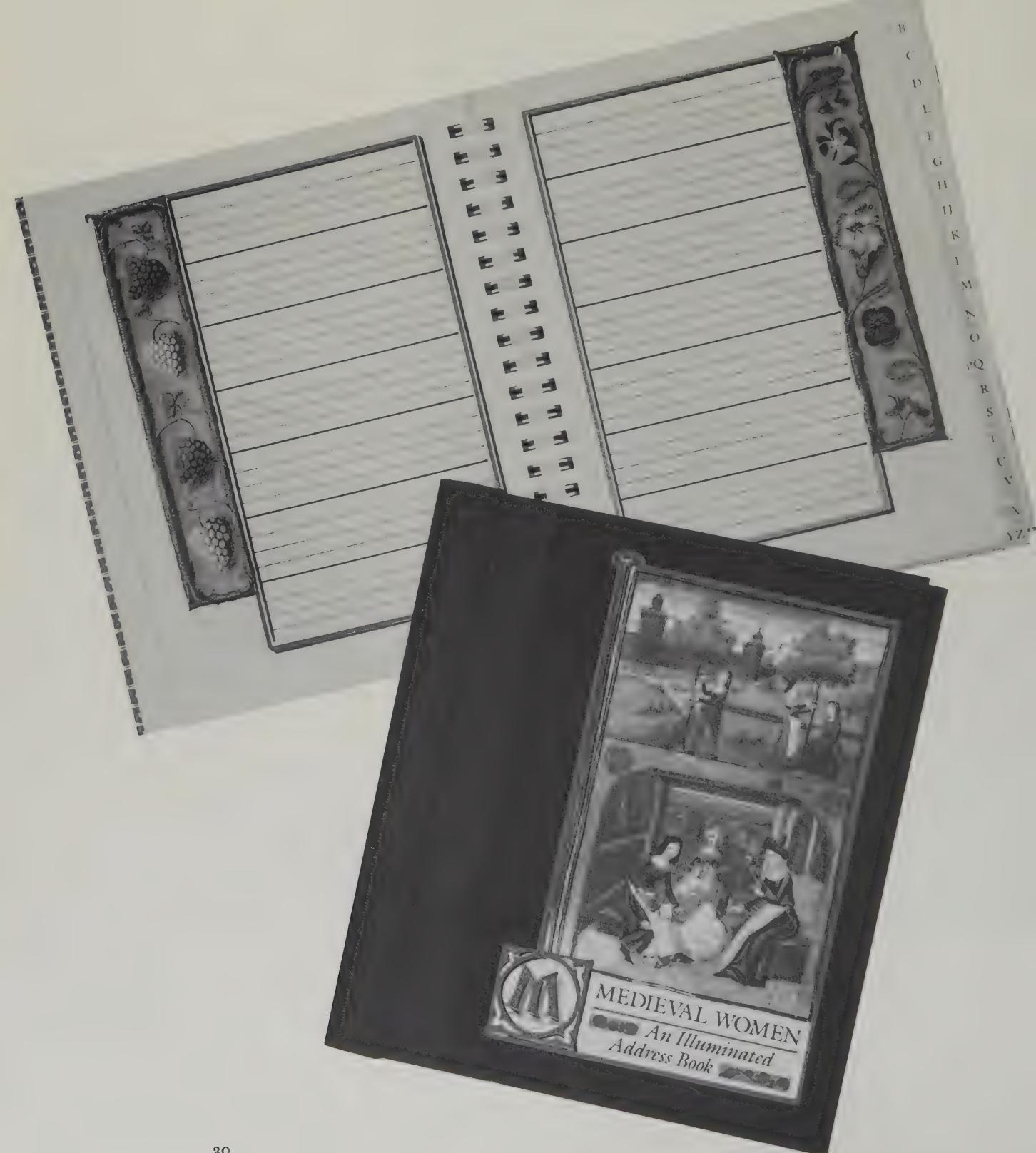
Jacket Designer
Martine Sheon

Illustrator
Initial Caps by
Theodore Clausen

Manuscript Editor
Betty Childs

Production Coordinator
Amanda Wicks
Freymann

Composition
Galliard photocomposition by Hamilton with
Galliard display



Printing

Sheetfed offset in four colors by Mondadori. Separations by Mondadori

Paper

R400 Stain Demi-Matte 87# supplied by Mondadori

Binding

Paper over .08 boards concealed white wire-O by Mondadori. Cloth spine 101/806 red with gold foil. Dies by Mondadori

Jacket

Sheetfed offset in four color and two PMS by Mondadori on 95# gloss coated stock supplied by Mondadori

5 5/8 x 6 7/8 inches

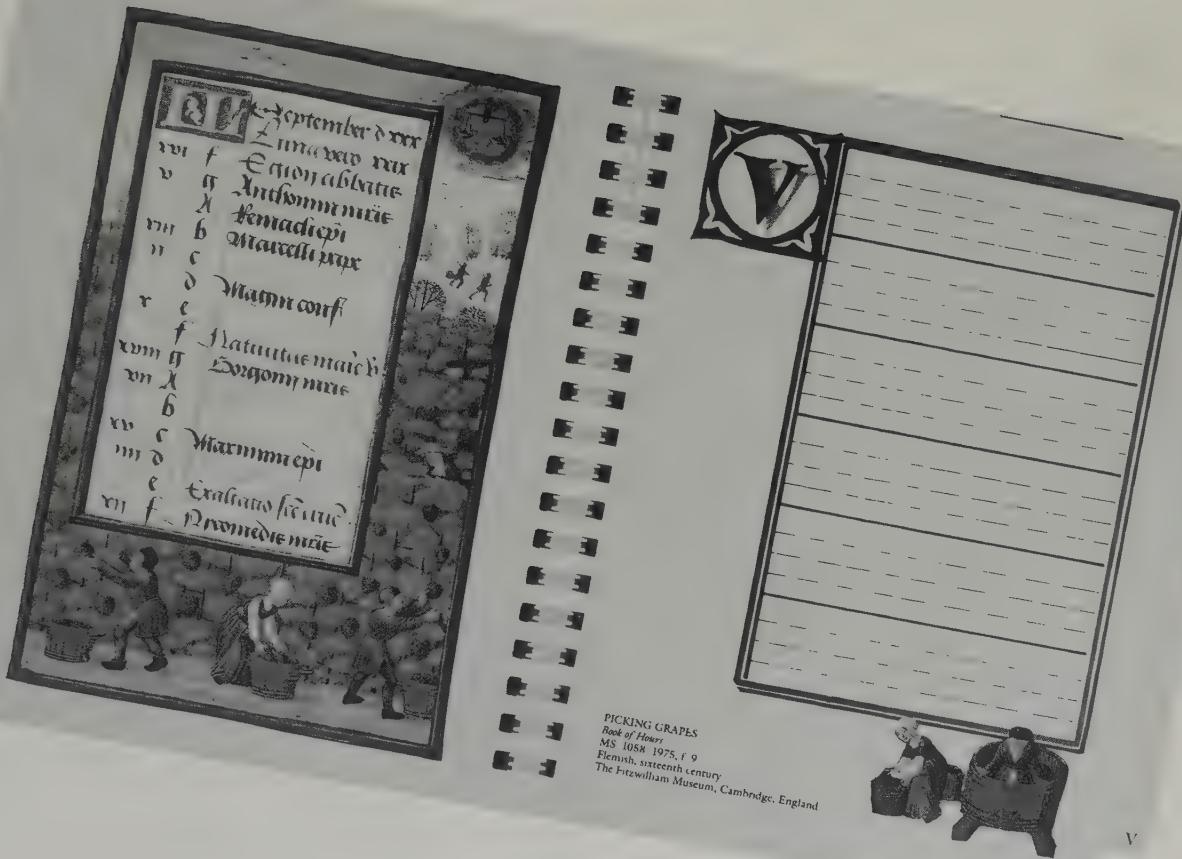
140 pages

\$14.95 retail

65,000 copies

Judges' Comments

Charming. Color is superb. Should be in category by itself.



V

Houghton Mifflin Company	<i>Composition</i> 9 1/2 on 12 Trump Medieval Linotron 202 by NK Graphics	<i>Jacket</i> Sheetfed offset in four colors by Plymouth Col- or, Inc. on 65# Rainbow Antique Oatmeal from Ecological Fibers	5 1/2 x 8 1/4 inches 224 pages \$17.95 retail 6,000 copies	<i>Judges' Comments</i> Simplistic design. Makes as much use of limited il- lustrations as possible. Paper is adequate for this type of book. End- papers complement jacket and binding. Se- lection of jacket paper excellent. Love the sub- tlety of chapter titles, but text paper is a little heavy. Needs more lead- ing.
A Small Farm in Maine	<i>Printing</i> Web offset one color by Fairfield Graphics			
Terry Silber				
<i>Designer</i> Robert Overholtzer				
<i>Jacket Designer</i> Duffy Design Group	<i>Paper</i> 55# Arcata Web Cream White supplied by Fair- field Graphics			
<i>Illustrator</i> Charles Spencer Ander- son/Glenna Lang	<i>Binding</i> Burst bound by Fairfield Graphics. Kennett Black spine with Rainbow An- tique Oatmeal Ends. General Roll Leaf Gold Foil. Black head and foot bands. Dies by Mer- it. Endlinings Rainbow Antique, Sand			
<i>Manuscript Editor</i> Liz Duvall				
<i>Production Coordinator</i> Al Bachand				

A
SMALL
FARM
IN
MAINE



TERRY SILBER

Illustrations by Glenna Lang

A Richard Todd Book
HOUGHTON MIFFLIN COMPANY / BOSTON

1988



10 · AN ENCYCLOPEDIA OF THE WORLD

IT IS CURIOUS to me that we have come to define our lives here as completely agricultural. We could have developed a relationship with this place that would have allowed us to live here and work elsewhere. Mark might have pursued his work in anthropology or in teaching. I considered and refused an offer to continue my career in publishing. We could have gone on using our Maine farmhouse as a retreat and devoted ourselves to enjoying its natural environment. If we had never seeded or planted one thing in our lifetime, this land would have done quite well with its own biological agenda. Our interest in plants and animals could have been directed to learning about the thousands of species that are indigenous to this homestead.

Obviously, I cannot answer all the whys and what-ifs, but I strongly suspect that our choices have been heavily influenced by the history of this place. We bought a house and a piece of land, but we inherited a rich agrarian past.

Years before we came, the original forests on the property were cut over repeatedly. It is rare to find a tree much more than forty years old on our woodland, except for the plantation set out in the late twenties. The only other trees of any scale are the ones that were left along the stone walls and the great old maples that shade and ornament the lawn around the farmhouse. When we came here, the fields, once used for raising crops and cattle, were beginning to disappear again into young forests, and without our interference they would just be further along in their cycle.

It's fascinating to watch the pattern of growth in a field that isn't mowed for several seasons. All over our homestead, the process follows a predictable cycle. First the grasses are invaded by other weedy growth and brambles. Then sumac and poplars start to grow, followed by alders and willows if the land is wet. Next come the small pines, the birches, some maples, and then ash. We once cleared an old field behind the house, but then didn't have the time or money to remove the stumps and mow the piece. In only five years the woody growth was more than ten feet tall, and we had to cut and burn all over again before we could have someone bulldoze to prepare the area for pasture.

Although the barns on this farm had been allowed to deteriorate and collapse, we were able to salvage a number of old tools out of them, including hoes, shovels, rakes, hand cultivators, seeders, sickles, scythes, wooden hay rakes, and a horse-drawn double-bladed plow. Only a short distance from the house, abandoned apple trees struggled through hundreds of suckering branches to produce edible fruit. Unattended brambles bore berries, and asparagus beds that were quite conceivably over a hundred years old sprouted faithfully every spring. But our most abundant inheritance of plant life from this land's previous owners was its flowering shrubs, perennials, and herbs.

As I noted early in this book, our introduction to agriculture really began with an abandoned flower garden tucked into the corner of the south lawn. The garden included achillea, veronica, tansy, vinca, forsythia, dianthus, columbine, and roses. This assortment is an interesting mix of forms, colors, flowering shapes,

Houghton Mifflin
Company

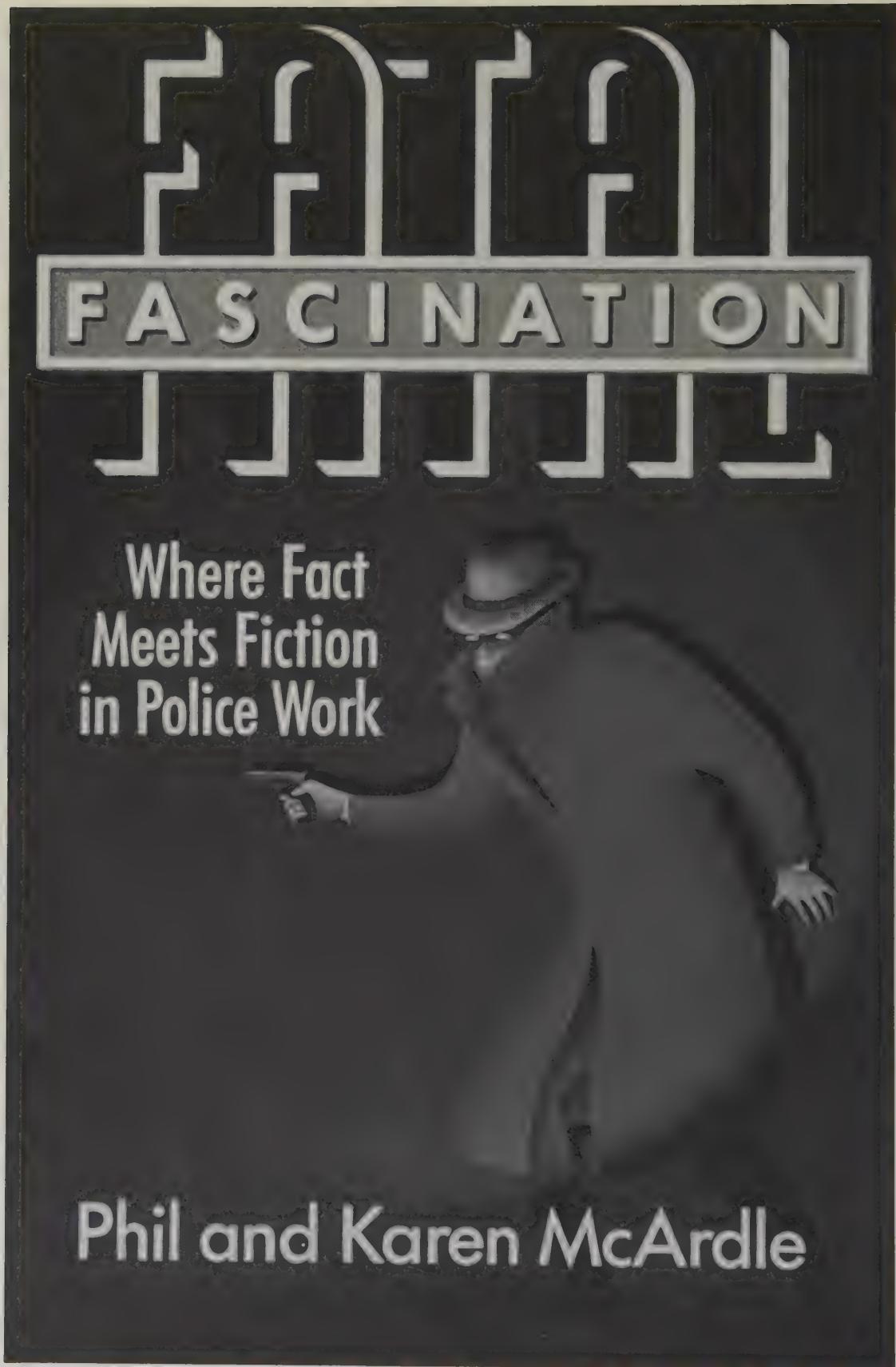
Fatal Fascination

Phil and Karen
McArdle

Designer
Jennie Bush,
DesignWorks, Inc.

Cover Designer
The Grimmett
Corporation

Illustrator/Photographer
Marcia Bujold



Manuscript Editor
Laurence Cooper

Production Coordinator
Suzanne Fondriest

Composition
9 1/2 on 11 Plantin and
7 on 9 Lubalin Medium
Linotron 202 by Dix
with Plantin and Lubalin
display

Printing
Web offset in one color
by Maple Press, Inc.

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55# Clarion Book Blue
White supplied by Ho-
bart/MacIntosh

Binding
Burst bound by Maple
Press, Inc.

Cover
Preprinted, sheetfed off-
set, in four color plus
special mix gray by Lon-
gacre Press on 12 point
C1S

6 1/8 x 9 1/4 inches

240 pages

\$8.95 retail

15,000 copies

Designer's Comments
This book needed spe-
cial treatment in order
to accommodate the
varying quality and sub-
jects of the photos. DesignWorks, Inc. took a
somewhat playful ap-
proach to the placement
of the art as well as the
use of special graphics.

Judges' Comments
A lively design. Uniquely
designed book making
good use of difficult sub-
ject matter. Selection of
paper could have been
heavier to avoid show
through, or of higher
opacity. Reproduction
questionably could have
been better, but difficult
to tell from old photos.
Burst-bound paperback
traditional; would have
preferred sheetfed
printing. Nice to find a
book whose subject al-
lows some fun with de-
sign. Lots of movement

in design of book. Has
almost the look of a
magazine, can dip into it
from any point. Part
Openers are terrific.
Feel they lost their nerve
on title page.

Alphonse Bertillon



the same time, one should
not gain or lose
by the hair or lose it.
A man's hair is not
the same as another's, and
therefore it is possible to
know him by his hair.

He found that in the
same way, if he took
the measurements of a
man's face, he could
ascertain his identity
from his "picture".

Alphonse Bertillon
invented the method
of measurement of
the human body, and
the system of identification
which he has devised
and which is now
known as the Bertillon
method of identification
of criminals.

He found that by
using photographs
and measurements
he could identify
a man in a short time.
He also found that
the measurements
of a man's face
and body were
often different
from one another.

He found that to impre-

the system, Bertillon started the
practice of taking full-face and
right-profile photographs of pris-
oners at a standard distance and
under uniform lighting. He also
invented a technique of verbal de-
scription that, in a simplified
form, is still used. He included
tattoos and scars in a miscella-
neous category labeled "special
marks." The photographs were
pasted on Bertillon cards, and the
special marks were recorded in the
space provided.

The Ravachol case, Bertillon's
greatest triumph, illustrated the
strengths and weaknesses of his
method. It began in Paris on
March 11, 1892, when someone
set off a bomb in an attempt to kill
a prominent judge; there were no
clues to the perpetrator.

The first break the Surete got
was a tip from an informer. This
led them to a suspect who, to clear
himself, implicated Ravachol, and
the hunt was on.

Her another judge's house was
bombed, and Ravachol became fa-
mous. The anarchist press named
him as "an invincible hero," in
contrast to the "poor and helpless"
by the time the Paris police ar-
rived him in March 30, he was

from page news and the top of
revolutionary propaganda throughout
Europe.

The police considered Ravachol
a dangerous bad boy. But the
card described as "the 27th
one is mainly marked around
the nose and they could not find
his true identity. But he was
not a hero, except to spout anarchist
slogans. The question of the hour
was, who is Ravachol?

The Paris police circulated a no-
tice asking for information on any
man known to use the name Ra-
vachol. A reply came from Saint
Etienne (near Lyon) that Francois
Koenigstein, a jewel thief, wanted for
murder and robbery, went by that
alias. Paris sent for Koenigstein. Bertillon
brought a headquarter to measure
Ravachol. The identification
clues matched! The identity was
caused an international sensation.

Eventually, Ravachol admitted
that he was, indeed, Koenigstein.
He also admitted the charges
against him at Saint-Etienne. He
had stolen jewelry from a grave
and killed an old man for 35,000
francs, worth about \$4,000 today.
The anarchist hero turned out to
be a very common criminal. The



The Bertillon card for
Koenigstein, a.k.a.
Ravachol

David R. Godine

The Delights of Reading

Otto L. Bettmann

Designer

Jennie Bush,
DesignWorks, Inc.

Jacket Designer

Sally Bindari,
DesignWorks, Inc.

Illustrator/Photographer
Bettmann Collection

Manuscript Editor
Elizabeth Lyon

Art Editors

Elizabeth Lyon and Gin
Evans

Production Coordinator
Steve Dyer

Composition

10 1/2 on 13 1/2 Times
Roman Linotron 202 by
NK Graphics

Printing

Sheetfed offset in one
color by Aracata/Halliday

Paper

60# Glatfelter Offset
Eggshell supplied by
Pratt Paper Company

Binding

Smyth sewn hardcover
by Arcata/Halliday. Hol-
liston Payko Blue with
silver foil. Dies by Arca-
ta/Halliday. Endlinings
80# white

Jacket

Offset in four colors on
80# stock by New Eng-
land Book Components.
Separations by New En-
gland Book Components

7 x 9 inches

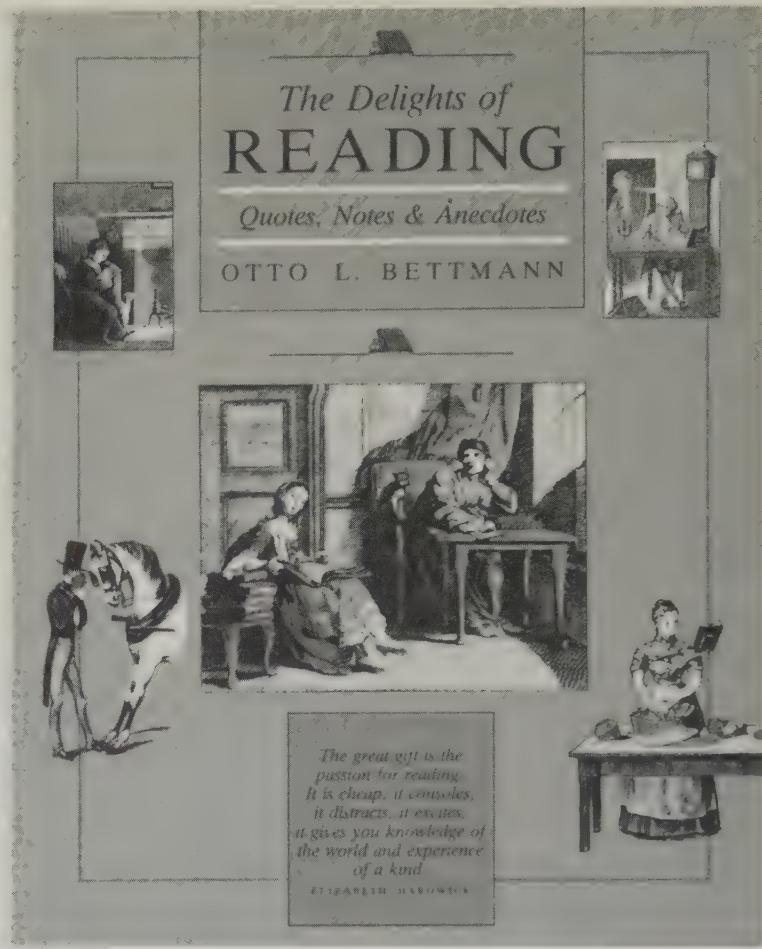
160 pages

\$14.95 retail

11,000 copies

Judges' Comments

Unanimous choice. An
appropriately eclectic
design. A nice even
printing job. Not meant
to be read in one sitting.
Ornaments in folios and
text, boldface caps, varia-
tion in weight of rules
make the page seem to
dance. Jacket has same
sense of playfulness and
movement as the text.
Refreshing design, great
type treatment through-
out. Illustration repro-
duction superb. Paper
works with this book.
Wise choice to print
sheetfed. Wise choice of
cloth and color. Could
have used colored ends.



Publishers and Authors: A Friendly Tug of War

In some of good well and frequently of true friendship, author and publisher are united. As typical . . . Authors are very easily known as such; all they are interested in is to be accepted. But publishers are always like rogues at heart and amoral. — *Laurel Burcham*

The best literature is that which the author is allowed to do, and the worst is that which the author is not allowed to do, and the former is often the more evil. The reputation of authors is the most precious and indispensable possession. — *W. M. Drayton*

Persons who are fond of parties, which spontaneously assemble soon after the death of one author, are which now occur in the world. — *Franz Helfferich*

Persons who are fond of parties, which spontaneously assemble soon after the death of one author, are which now occur in the world. — *Franz Helfferich*

I often wonder whether the publishers of bad books do it because they are evil, or whether they do it because they are ignorant. — *Henry Wadsworth Longfellow*

We are so fond of books, I suppose, that publishers expect them to be their work or that they are the work of the author. — *John Greenleaf Whittier* (1807-1892), American poet, author, and abolitionist



“A caricature by Honore Daumier, showing a publisher surrounded by authors.”

Yankee Books

On The Water

Douglas Alvord

Designer

Eugenie Seidenberg

Jacket Designer

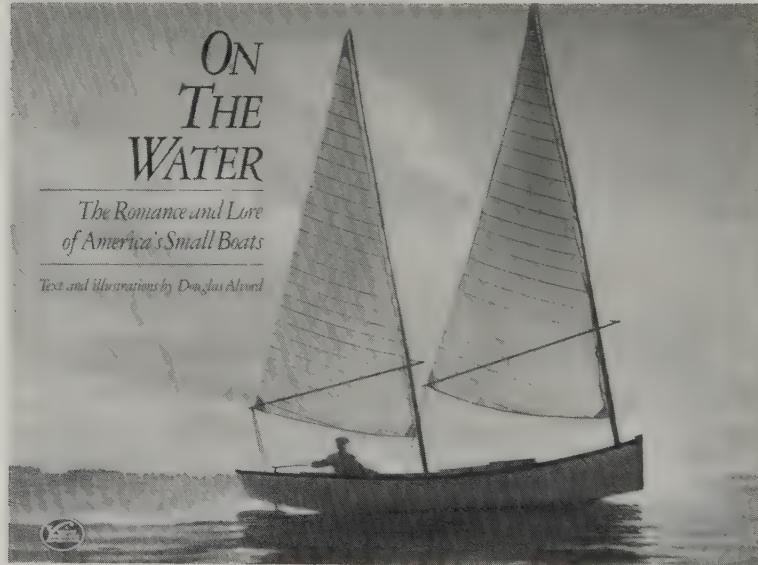
Eugenie Seidenberg

Illustrator/Photographer

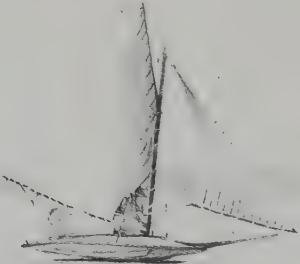
Douglas Alvord

Manuscript Editor

Sandra Taylor

*Production Coordinator*Benjamin Watson/
Sharon Smith*Composition*12 1/2 on 15 Garamond
Condensed Atex Autologix by Yankee Graphics
with Garamond Italic display*Printing*Sheetfed offset in one
color (PMS 462) by Meriden-Stinehour Press.*Paper*70# Cream White Stora
Matte Text from New-
ton Falls supplied by
Carter Rice*Inserts*Sheetfed offset eight tip-
ons in four color by New
England Book Compo-
nents on 70# Marcy
Matte. Separations by
Champlain Color*Binding*Smyth sewn by Book
Press. Devon 32300/Per-
malin Plum Buckram
with imitation gold foil.
Dies by Merit Engraving
Company. Endlinings
plain white from Eco-
logical Fibers

ON THE WATER SPORT AND THE MARSHMEN



tricky tidal currents. Consequently, a substantial guide trade developed here. Although its heyday was around 1890, guide service is still available today.

The Great South Bay Duck Boat

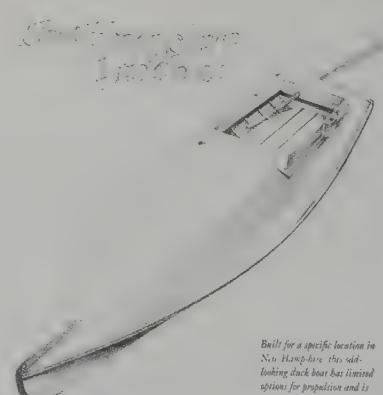
Great South Bay on Long Island is an exposed expanse of shallow, often choppy water.

A suitable duck boat for this area had to do more than sneak up on ducks—it had to be able to maneuver well in the shallow water and strong winds of the bay. Being close to New York City, Great South Bay supported a substantial marker-gunning business, and as winter was the favored season, any boat here would have to be capable of handling patches of ice at times. Captain Wilbur Corwin designed a

ducker that was similar to the Barnegat boat but nearly rounded ends and two runners set about 16 inches apart on the bottom for ice sailing. It was a very buoyant boat, quite capable in foul weather, and it too found itself being raced.

The New Hampshire Duck Boat

In the marshes of New Hampshire along the Merrimack River, there exists a duck boat that no one would ever try to adapt to any other purpose. It looks like one half of a very long, kayak. It has a narrow V shape and is 17 feet long and barely 4 feet wide at the extreme stern. The cockpit is only in the after third of the boat; the rest is all "snout" to ride over the choppy waves of the marshes. Inside the prow is a lead weight to keep the bow down in heavy weather. Fastened to a pulley, the weight can be pulled back to the cockpit for better balance on calm days. Rowing, sculling, and a very small outboard motor are the only propulsion options; sailing is out of the question. This is a very successful design for one man and a dog, and though its origins are obscure, it is still occasionally seen in the area.



Built for a specific location in New Hampshire, this odd-looking duck boat has limited options for propulsion and is restricted to certain waterways.

Jacket

Sheetfed offset in four colors by New England Book Components on 100# S. D. Warren L.O.E. Separations by Champlain Color

10 3/8 x 8 1/8 inches

160 pages

\$24.95 retail

7,800 copies

Judges' Comments

Good choice of PMS color, goes extremely well with choice of stock. Well designed and printed. Ragged rights work well in double columns; make page breaks look less threatening. Running heads light, per-

fectly letterspaced. Line weight of illustrations and type in perfect harmony. Color of paper perfect. Nothing heavy or clumsy anywhere.

Dark brown ink gives more warmth to book. Color selection of paper complements illustrations. Sepia color works hand in hand with illustrations. Typeface and size of leading as well as ragged right design are proper. Printing is excellent. Selection of binding material good, but for price of book, full cloth would have been preferred. Binding tight.

ON THE WATER

THE LOBSTERMAN AND THE BOATBUILDER

CHAPTER FOUR

THE LOBSTERMAN AND THE BOATBUILDER



It's a warm summer morning at half tide in a shallow bay Down East. A young boy wades out among the rocks, poking among them with a short gaff hook. Soon he comes up with a lobster, which he tosses into a basket onshore, along with the twenty or thirty others he's already gathered. The lad is none too fond of the work, but his father won't do it, considering it beneath a serious fisherman's dignity. And while the catch is worth barely a penny a pound, it does boost the family income somewhat.

That plentiful cove is still there, but the lad and, later, his grandsons are long gone, as are the abundant crustaceans so easily gathered in the late eighteenth century. Like its companion delicacy the oyster, the critter once considered poor man's food has become anything but plentiful and cheap. The development of lobstering as an industry,

however, has made it a way of life for New Englanders for more than a century. As the cosmopolitan taste for lobster expanded, so did the development of the boats that were needed to catch them — much to the joy, one supposes, of the young boys whose morning chores became men's work.

For a while lobsters were fished using wire baskets with bait suspended from the handles. These were lowered over the side of a skiff or rowboat in areas where the fishermen could see or sense the bottom. Eventually, the deep-water trap known today was developed, and the fishing began in earnest. Over a period of time, a wide variety of coastal watercraft was produced, progressing from small skiffs to modern high-powered 50- and 60-footers. While some of the boats were designed just for lobstering, many served a wider spectrum of



The earliest type of lobster trap, which was used in shallow waters.

The MIT Press

The Railroad in American Art

**Susan Danly and
Leo Marx**

Designer
Yasuyo Iguchi

Jacket Design Yasuyo Iguchi

Manuscript Editor
Debbi Edelstein

Production Coordinator
Terry Lamoureux

Composition
10 on 15 1/2 Bodoni
Linotronic by Graphic
Composition with Fru-

Printing
Offset in four colors by
Toppan Printing Com-
pany. Separations by
Toppan Printing Com-
pany

Paper
86# Premium Matte

Binding
Smyth sewn by Toppan
Printing Company.
Asahi 100 ban Saihu,
blue with yellow foil

Jacket
Offset in five colors by
Toppan Printing Com-
pany

10 1/4 x 8 1/2 inches

• 30 pages

~~\$35.00 retail~~

5,000 copies

Susan Danby

with a Russell photograph taken just a few years earlier, in which the site appears as a barren, rocky outcropping, with few picturesque trees or verdant slopes (figure 28).

Bierstadt was not the only painter who counted railroad magnates among his important patrons.

Thomas Moran sold several watercolors to Jay Cooke, the owner of the Northern Pacific Railroad. One of his most ambitious paintings, *The Mountain of the Holy Cross* of 1875, was purchased by Dr. William A. Bell of the Denver and Rio Grande Railroad.

Bell, an amateur photographer and explorer, had served as member of the Kansas Pacific Survey of 1868, as had Alexander Gardner.¹¹ Presumably he viewed Moran's work as validating the morality of westward expansion, especially since it aggrandized the landscapes along the train's route. Capitalists like Huntington and Bell sponsored such images because they merged the aesthetics of tourism with the ideology of economic expansionism.

While railroads were constructed for commercial purposes, they soon came to rely on tourism for an important source of revenue. Railroad patronage of photographers and painters helped advertise the aesthetic pleasures of travel, and the reproduction of their work in the popular journals of the period brought images of the grandiose scenery of the West



28
Andrew Joseph Russell Snow Sheds of the
C.P.R.R. at Inner Lake 1869 Albumen
print photograph 8 1/2" x 11" - 1869
University, Beinecke Rare Book and
Manuscript Library

30

eventual outcome. As the price of travel increased, so did the fees of the excursionists. In 1870, the Chicago, Rock Island and Pacific Railroad company introduced the sleeping car, that luxurious accommodation became available to a wider tourist market. Trains could now transport the audience from their local places of residence to the scenes of the great American landscape. The railroads, in turn, capitalized by claiming that the route of the Santa Fe and the Rio Grande "presented [a] scene of nature worthy of the pencil of a Bierstadt or a [...]"³³ To capitalize on that notion, the railroads framed the train window as the frame of nature.

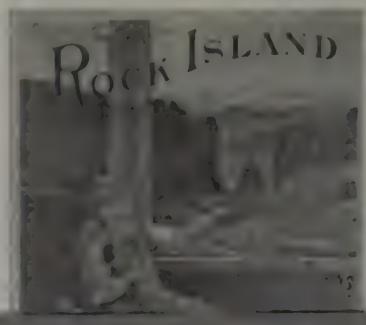
San Francisco. The journey last
ed enough material for
e's Illustrated Newspa
s.³⁴ Illustrated with wo

sketches and photographs made on the tour, the articles described in detail the pleasures of rail travel for the rich: the luxury of the Pullman cars, gourmet food prepared by a private chef, and the attractions of the passing scenery. The excursionists experienced "the grandeur and savage freedom" of the prairies from the observation platform of the railroad car:

The long, parallel lines of smooth shiny rail and the diminishing ranks of telegraph poles, stretching away as we sit on the rear platform, are wonderfully important and suggest features of the scene.³⁵

Photography was the principal medium through which the aesthetics of travel developed, both as advertisements and as travelers' personal mementos. As Susan Sontag has noted, the taking and collecting of travel photographs is the tourist's way of "certifying experience,"³⁶ and they justify the journey and provide an instantaneous memory of its events. Train travel itself becomes an aesthetic experience, a search for picturesque views to record with the camera. At the turn of the century the experience

29
Rand McNally & Company. *The Great Rock Island Route*, 1889. Chromolithograph, 22 1/4 x 14 1/2 in. The Henry E. Huntington Library and Art Gallery.



Judges' Comments
Beautiful printing job. Folios are too large. Designer did an excellent job of presenting an academic subject matter in an effective way. Offers unique use of typography especially with Bodoni — leading complementary to the book. Placement of illustrations is traditional but works well with design of type. Color printing excellent throughout. Choice of cloth excellent. Endpapers not the greatest selection of color. Use of grid is not rigid; allows for playfulness.

The Railroad in American Art

Representations of Technological Change

Edited by Susan Danly and Leo Marx

ture was resting on sand, or worse. It was, she charged, designed to enforce standards that had no basis in nature or aesthetics but reflected the ignorant, self-interested caprices of fanciers who wished to boost the prestige of their own stock. Not even the accepted breed categories survived her scrutiny. She used strong language to emphasize the seriousness of the situation. To outsiders, she charged, "the present judging system appears ridiculous and contemptible."²

She based her criticism, in part, on obvious defects of animals with classy pedigrees: they were physically unsound, they had sparse coats and ugly expressions, and they were excessively timid, sluggish, and idiotic. These faults had only to be pointed out to be acknowledged. Any breeder with even a smattering of Darwin would have agreed that art should follow nature in preferring the strong and beautiful to the weak and grotesque. But this was only the beginning of Lytton's complaint. Much of what displeased her about Edwardian toy spaniels—square jaws, black and tan coats, and relatively stocky physiques—seemed rather neutral on that stern scale. Such characteristics revealed what Lytton considered the most unforgivable flaw of the toy spaniels of her day: that they had diverged from their historical prototypes. Although their ancestors could be certified for many generations, they did not, in her opinion, resemble the dogs that had established their ostensible breed. As a result, she insisted, their pedigrees were fundamentally fraudulent, however long and well documented.³

There was no question that the toy spaniel had a venerable history. The names of its two major sub-breeds took it back at least to the Restoration: the King Charles (named for Charles II) and the Blenheim (after the palace built by the first duke of Marlborough). The breed, or one closely related, may also have flourished under the name of "comforter" during the reign of Elizabeth I.⁴ In Lytton's view the toy spaniels she saw around her had diverged from the original in color, size, and facial configuration. The information about the pre-nineteenth-century made these assertions difficult to prove, but she variety of evidence, including pictures as well as demonstrate that "the present square-jawed, heavy introduced . . . no earlier than . . . 1840"; that it was fake"; that "the whole red variety . . . cannot be t eighty years", and that "the present standard an

110 PRESTIGE AND PEDIGREE



A pomeranian with an early nineteenth-century bulldog shown lacking many of the characteristics later associated with the breed
From John Church, *A Cabinet of Quadrupeds*, 1805

seat beside her), its patrons were, as a rule, not among "the better class of fanciers," and the places where specimens were generally to be found earned the breed the name of "the pot-house dog."^{5a} William Youatt asserted that although keeping such sporting dogs as spaniels, pointers, and even greyhounds caused "no diminution in respectability" a young man with a bulldog would "speedily become profligate and debased." In addition, the "fondness of the lower orders in some districts for the

Prize Pets

111

fighting and baiting propensities" of bulldogs continued after 1835 and there were doubtless still opportunities for the animals to show their stuff. Those dogs not kept for fighting were "principally bred by professional dog fanciers," the lowest echelon of fancying society.⁶

So the fledgling Bulldog Club had its work cut out for it to redefine a breed that had outlived its usefulness that had no social cachet, and that appeared ordinary dog lovers ugly, stupid and brutal. It was, in the words of the club's official description, "much maligned and . . . very little understood."^{7b} The first step in the rehabilitation of the bulldog was rhetorical to blame people for the unpleasant qualities that had been attributed to the dog. While Youatt had characterized the bulldog as "scarcely capable of any education and . . . fitted for nothing but ferocity and combat," and the lion tamer Van Amburgh had considered it as brave as any wild beast but "rather deficient in its range of ideas," later writers pointed to extenuating circumstances. According to Dalziel, the bulldog's courage made it "the only dog with sufficient endurance to serve the cruel purposes of depraved owners." And the strategy worked, the newly imagined bulldog caught on among respectable fanciers. By 1885 it was second only to the collie in popularity, as measured by dog show entries. It began to be described as "peaceable" and "intelligent," even "benign-looking." An advertisement for the sale of a champion named Bully McKrankie noted that "he has always been kept in the house and is a great pet." Bulldog shows drew larger gates than any other one-breed show.⁸

As soon as the breed took its place in the show ring, however, it became clear that no generally accepted or rationally founded breeding standards had replaced the old law of survival of the fittest. A correspondent who had "only quite recently entered the Bulldog Fancy" implored the editors of the *Sportsman's Journal and Fancier's Guide* to favor "green fanciers" with a brief description of "the points, general make and shape . . . of the bulldog." His independent research had, he complained, only compounded his confusion. "At present . . . after trying to collect some information, we are worse off than when we commenced." Almost any feature of the animal was open to debate. Veteran aficionados offered contradictory opinions, and, true to the bravura spirit of the bulldog fancy, they offered them with ringing confidence.⁹

The Dudley nose question, for example, convulsed the Bulldog Club for over a decade. Dudley or flesh-colored noses occurred in some

**Houghton Mifflin
Company**

Cafe Cuisine

Linda Glick Conway

Designer
Anne P. Chalmers

Manuscript Editor
Sarah Flynn/Luise Erdmann

Production Coordinator
Al Bachand/Michelle Coughlin

Composition
10 on 13 and 10 1/2 on
13 Meridien and Meridien
Medium by Dix

Printing
Sheetfed in two colors
(black and PMS 339) by
Hamilton Printing Company.

Paper
55# Sebago Antique
Cream White supplied
by Hamilton Printing
Company

Binding
Smyth sewn by Hamilton
Printing Company.
LexoTone 41042 Grain
Kid with General Roll
Leaf Metallic 339 and
A.P. Pigment semi matte
69. Dies by Merit En-
graving. Endlinings Pa-
pan ESP Homespun,
opal

Jacket
Sheetfed in four colors
by New England Book
Components on 12 point
C1S. Separations by New
England Book Compo-
nents

7 x 9 inches

384 pages

\$19.95 (\$13.95 paper)
retail

1,500 copies (15,000
copies paper)



**Ticknor & Fields/
Houghton Mifflin
Company**

The One Day

Donald Hill

Designer

Anne P. Chalmers

Manuscript Editor
Laurence Cooper

Production Coordinator
Al Bachand/Michelle
Coughlin

Composition

11 on 15 Linotype Fair-
field by Heritage Print-
ers with Deepdene dis-
play

Printing

Web offset in one color
by Book Press

Paper

60# Glatfelter Hi Bulk
Cream White supplied
by Book Press

Binding

Smyth sewn by Book
Press. Kennett 39450
(Brown) supplied by Jo-
anna with General Roll
Leaf 519. Dies by Merit
Engraving. Endlinings
Rainbow Antique,
peach. Sides Papan ESP
Fog Homespun

It rains on Sunset Boulevard. I walk with the collar
of my jacket turned up. Topless go-go dancers twist
at the back of a bar, while men on the wet sidewalk
peer into the doorway at the young women's bodies,
their smooth skin intolerably altered by ointments
and by revolving orange and purple lights.

Lights bruise their thighs: — for three thousand years
these lights and ointments . . . I rejected
the comforts I had contrived for myself; I exchanged them
for a rain of small faces on the abandoned street.

I am a dog among dogs, and I whine about waking
to the six o'clock sun of summer, or brag
about Sinbad's adventures, for which I left houses
excessive with shrubbery, carpets, and mirrors.
Justifying myself I claim: After the breathless blue
of my father's face, I chose the incendiary flower:
Yellow flame budded from clapboard; therefore,
rain on the Boulevard. Now in the gray
continuous morning, water drips from the cindery houses
that wanted to bloom in the night. I stay up all night

Jacket
Sheetfed in five colors
and black by Lehigh on
80# white coated stock

5 1/2 x 8 1/4

80 pages

\$16.95 (\$8.95 paper)
retail

1,500 copies
(5,000 copies paper)

Designer's Comments
The author wanted the
stanzas set two to a page
facing each other exactly
with no turnovers, so
they would act as bricks
to build the house of his
poem. Some of the lines
were quite long, so we
had to deal with a wide,
short type page. We had
to use as much leading
as possible without hav-
ing so much that the
page would fall apart.

Judges' Comments
As a poetry book, type
and design easy to read.
Pleasing to the eye. De-
sign elements are excel-
lent.

at the Hollywood-La Brea Motel looking at television,
black-and-white war movies, Marines at Iwo,
sailors and blondes, B-24s; I do not understand
what happens. I listen to shills in blazers
with sixpenny London accents pitch acrylic while I drink
Scotch from the bottle. Studying a bikini'd
photograph on a matchbox, I dial BONNIE FASHION
MODEL AVAILABLE at four in the morning
from my vinyl room, and the answering service tells me
that Bonnie is out to lunch . . .

*I take out my sketchbook as I wait for the plane
in a blockhouse at the airport's edge; then the cement
walls vibrate as if an earthquake shook them.
I understand: The plane from Chicago has crashed
trying to land. Immediately I watch a conveyor belt
remove bodies covered with brown army blankets
from the broken snake of the fuselage. One of the dead
sits up abruptly, points a finger at me,
and stares accusingly. It is an old man with an erection:
Then I notice that all of the dead are men.*

**Houghton Mifflin
Company**

Nora

Brenda Maddox

Designer
Anne P. Chalmers

Jacket Designer
Sara Eisenman

Manuscript Editor
Sarah Flynn/Margo
Shearman

Production Coordinators
Al Bachand/Michelle
Coughlin

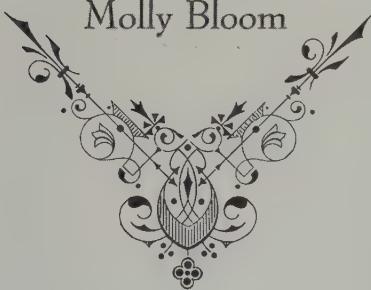
Composition
10 on 12 Sabon Linotron
202 by Vail-Ballou with
Bernhard Modern Ro-
man display

Printing
Web offset by Fairfield
Graphics

Paper
50 lb Sebago Antique
Cream White

Nora

The Real Life of
Molly Bloom



Brenda Maddox

Houghton Mifflin Company
BOSTON
1988

NORA



The Real Life of Molly Bloom

Binding
Burst bound by Fairfield Graphics. Spine, Kenneth 69100; sides, Rainbow Spruce with General Roll Leaf S1g foil.
Dies by Merit Engraving. Endlinings Rainbow Antique Burgundy

Jacket
Sheetfed in four PMS colors and black by New England Book Components on 100# white coated stock

6 x 9 inches
496 pages
\$24.95 retail
30,000 copies

Designer's Comments
I was given a very strong impression of Nora by looking at the photograph of her by Bernice Abbott.

Judges' Comments
Typeface is clean. Coordinated and designed with a lot of class. Nicely printed.

22 / LILY

dered her out of the room, Annie let her daughter down by obeying her brother rather than by remaining to protect her daughter. With Annie out of the way, Tom beat Nora with his thorn stick until she fell to the floor, clutching his knees and begging him to stop.

That, at least, is the story Nora told James Joyce. There are reasons for believing that it was not the whole truth.

It was common for young people to be beaten in turn-of-the-century families but not because they had consorted with someone of a different religion. The Galway of 1904 was not the Belfast of today. Relations between Protestants and Catholics in Galway at that time were excellent. Families of both religions lived side by side and visited each other's homes. On the solemn occasion when new nuns were received into the order of the Sisters of Mercy, the convent always invited Protestants to witness the ceremony.

That Nora's family should have told people that Nora left town because she was punished for going out with a Protestant only proves, according to Willie Mulvagh's daughter, simply "what a rough lot they were."⁴⁹ If Nora wanted to convert Willie, she had only to try. He became a Catholic when he married three years later, as did his brothers in turn.

It seems more likely that Nora was punished because her sultry glances and headstrong ways were making her an embarrassment to her family. By 1904 Michael Healy had reached the eminence of collector of customs, with a fine salary of perhaps £150 a year.⁵⁰ He was a man with a reputation to consider. He may even have persuaded his brother to take disciplinary action. (Although Michael Healy in later years generously assisted James Joyce, he is remembered in Galway as having been very strict with Nora.)⁵¹ Tom Healy, for his part, may have equated Protestantism with libertinism; his niece was going out with a young man who did not need to confess to a priest.

In the story as she told it to Joyce, Nora concealed any worry her uncles had about her sexual magnetism. Yet she may have been alarmed by her own power herself. The deaths of Feeney and Bodkin were on her mind. So was her sin in tempting a priest beyond his strength. She may also have sensed an incestuous longing behind Tom Healy's rage.⁵²

One week after the beating Tom Healy had no niece left to thrash. There were several domestic service agencies in Galway; one of them, run by a Mrs. Finn on Lower Dominick Street, was right in Nora's daily path. Any of them could have provided information about work in Dublin. Nora took her chances. From what she had seen of life, the words of the prayer to the Virgin at the end of the Mass were true: life was a vale of tears. In Dublin it could be no worse. She slipped out of the house and out of Galway. She did not bother to say goodbye to "her Protestant" or to her mother.

"CHANCE," James Joyce once said, "furnishes me what I need. I am like a man who stumbles along; my foot strikes something, I bend over and it is exactly what I want."¹

On Nassau Street in Dublin on June 10, 1904, chance furnished him Nora Barnacle. Joyce, then twenty-two, saw Nora and accosted her, much as Willie Mulvagh had the year before on a Galway bridge.

Love at first sight is grossly underestimated; a single glance can take the whole person. Not that Joyce could see very much. In 1904, although he had had trouble with his eyes all his life, he was not wearing glasses, for a doctor had advised him that going without might strengthen his sight. All he could have made out as he peered nearsightedly at the tall young woman was her figure, her hair, and her stride. The way she moved, arms swinging, was enough to win him. *Saundering* was to be one of his favorite words for it; *proud* was another, by which he meant a confident woman, one whose hips could be seen moving beneath her skirt.²

It was part of the genius of James Joyce myopically to pick from a crowd the woman essential to his art. With the same sureness with which all his life he took what he needed, he introduced himself. Her voice and her broad, open face told him she was from the west, and his delight can be imagined when he heard that she had a name out of Ibsen. Ibsen was Joyce's idol, for the honesty and realism of his plays and especially for his understanding of women. (All literary Dublin knew that Joyce, when only seventeen, had published an article on Ibsen in the respected London *Fortnightly Review*. When from the dark north a grateful letter had come

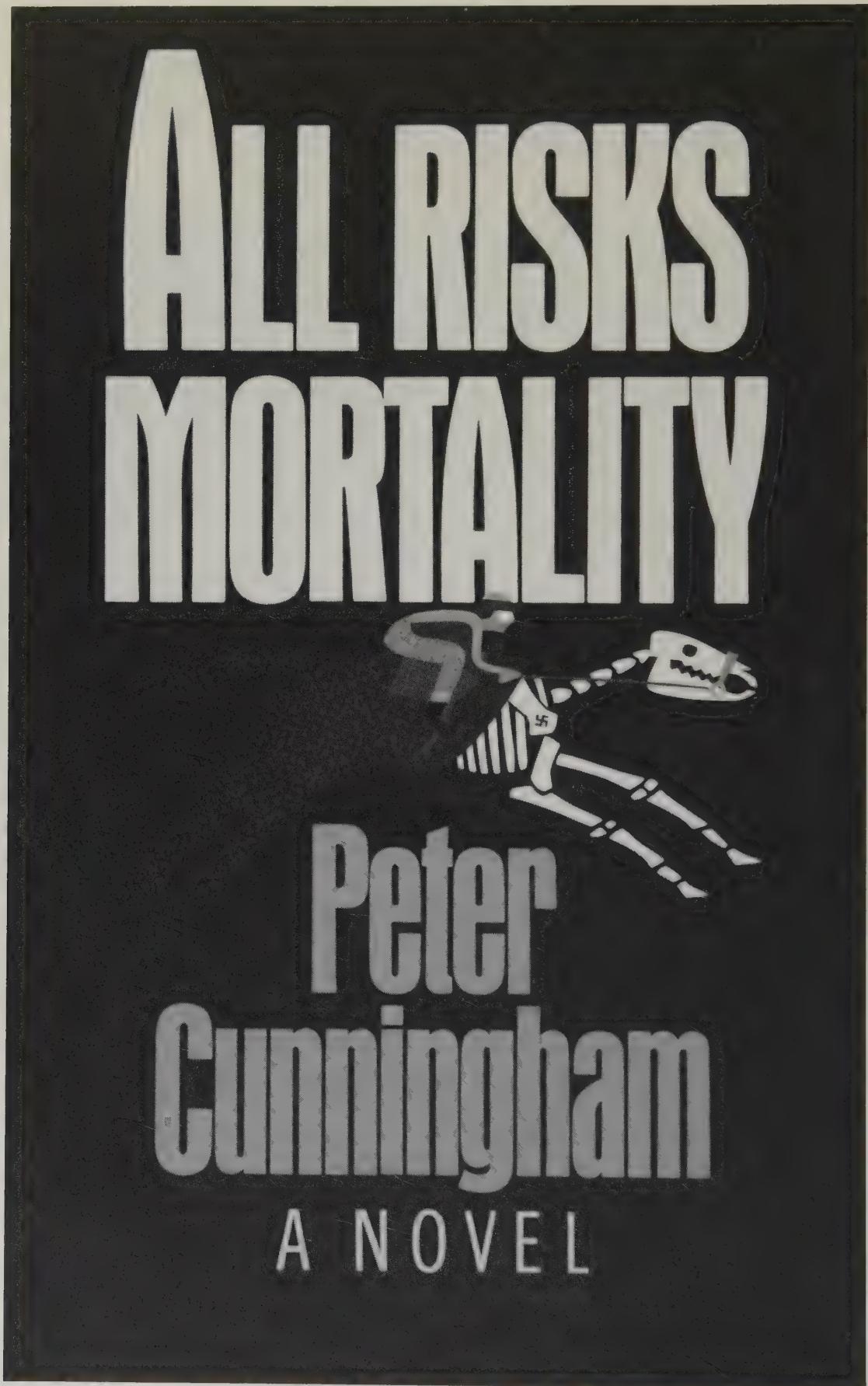
23

3 The Summer of 1904

Little, Brown and
Company

All Risks Mortality

Peter Cunningham



<i>Designer</i> Jeanne Abboud	<i>Composition</i> 12 on 14 Garamond Linotron by Compset with Letraset M.G.B. Patri-cian display	<i>Paper</i> 55# Supple Offset from P. H. Glatfelter supplied by Lindenmeyr Paper Corporation	<i>Jacket</i> Sheetfed offset in four color by Phoenix on 80# C2S. Separations by Col-otone	10,000 copies
<i>Jacket Designer</i> Steve Snider				<i>Judges' Comments</i> Generous foot margins. Chapter run in excellent. Nice flow of design.
<i>Illustrator/Photographer</i> Toby Williams	<i>Printing</i> Web offset in one color by R. R. Donnelley	<i>Binding</i> Notch bound by R. R. Donnelley. Spine, Papan Geranium Buckram; sides, Papan ESP Raven Homespun with gold lustrofoil. Dies by Merit Engraving. Endlinings 80# white/match text	6 1/8 x 9 1/4 inches 288 pages \$17.95 retail	

158 / ALL RISKS MORTALITY

nously. His eyes flooded with water. The wind stung his face and hands. Something reared out of the night. He braked desperately as the Porsche bounced from the depths of a venomous pothole onto grass.

A bank of headlights flashed on, blinding him. He wrenched into reverse and tried to crouch at dashboard level. The Porsche's wheel spun uselessly on the grass. Desperately he opened the door and rolled out, scrambling on his belly to find protection. He could see a flashlight joining the car lights and probing. Any moment he expected to feel the thump of a dum dum. The flashlight was coming around the back of the Porsche. Matt's hands clawed wildly and fastened on a rock. He stood up to hurl it. The light hit him straight on. He froze.

"It's me, you mad son-of-a-bitch," cried Jim Crabbe.

TUESDAY A.M.

24

THE JUDAEN HILLS WERE ABLAZE WITH THE LIGHTS FROM a thousand homes; the only sounds were of dogs barking and the hum of traffic on the nearby motorway connecting Tel Aviv with Jerusalem.

Dr. Yoseph Shenlavi balanced a saucer in the palm of his left hand and raised the tiny cup of Turkish coffee to his lips. It had been a satisfactory day.

He had risen early and shaved, the first time in four days. He had completed his prayers, then breakfasted well on cheese, smoked fish, and coffee. He had taken the Volvo from the basement garage, having firstly removed the cylinder from the trunk. The morning had been warm, the air scented, the sky clear. At the base of the last hill before Jerusalem he had stopped to give a lone *sabu* a lift, a pretty girl with her brown hair in a short ponytail, her young figure proud in its military fatigues.

"Beautiful day," Dr. Shenlavi said.

The girl had smiled.

"Beautiful day — beautiful country," she replied.

She had not noticed the constant red battery light that shone steadily in the car's dashboard.

They climbed upward, through the rising ground covered in cy-

ALL RISKS MORTALITY / 159

presses and pines. At the hilltop the morning sun was bathing the golden stone of Jerusalem in its light. The city sprawled out in a bowl below them, its noises wafting upward. He let the girl out at a bus terminal where dozens of young military sat around, their submachine guns and rifles propped in stacks. Levi would be older than them now, he thought, but Ruth and Rachel . . . Dr. Shenlavi frowned as if the question had just arisen. Why had Ruth and Rachel died? And who had killed them? His smiling mouth puckered. Then like someone who has just awoken from a nightmare, relief and peace flooded through him.

Levi would soon be home and justice was about to be done. For Levi, for Anna, for Ruth and Rachel and all the dead generations.

He drove the Volvo downhill, past manicured lawns and woodland on his right, and then sharply uphill until once again the shimmering city came into view.

He turned slowly into Eli'ezer Kaplan and pulled in at the curb. It was Tuesday and large numbers of tourist buses could be seen, their destinations the Israel Museum to his left, and to his right, on the highest point behind the tall wire fence, the Knesset.

Dr. Shenlavi switched off the ignition. Curiously the red dashboard light remained bright. He nodded confidently. The eighty-nine megahertz signal from the FM radio in his garage in Mevasseret had beamed steadily through to the car for the entire journey and was now as strong as ever. It had passed the test.

Dr. Shenlavi got out and put on a pair of Polaroids. He had not been up here for years. He squinted up at the squat building with its rows of Doric columns, the seat of all power for the Children of Israel.

A wide shrubbery separated the footpath from a low wall. Then came the fence, ten feet high and tilted outward, fully electrified. Behind the fence were impeding rolls of heavy barbed wire, staggered every few yards, and behind these a line of thick trip-wire, two feet off the ground and encircling the whole enclosure, which allowed the dogs attached to it to patrol each section of the boundary, the steel rings of their leads singing on the wire. It was security at its most obvious, and undoubtedly the open ground between the tethered dogs and the parliament building was crisscrossed with button-mines.

He approached the wall and one of the dogs dashed to the spot, snarling. Dr. Shenlavi stared at the parliament building. He had cal-

**Houghton Mifflin
Company**

The Z Was Zapped

Chris Van Allsburg

Designer
Susan Sherman/
Chris Van Allsburg

Jacket Designer
Susan Sherman/
Chris Van Allsburg

Illustrator
Chris Van Allsburg

Manuscript Editor
Walter Lorraine

Art Editors
Walter Lorraine/
Susan Sherman

Production Coordinator
Donna Baxter

Composition
Garamond No. 3 and
Roman VIP by Compos-
ing Room with Gara-
mond No. 3 and Roman
display

Printing
Sheetfed offset in two
colors by Thomas Todd.
Duotones by Thomas
Todd

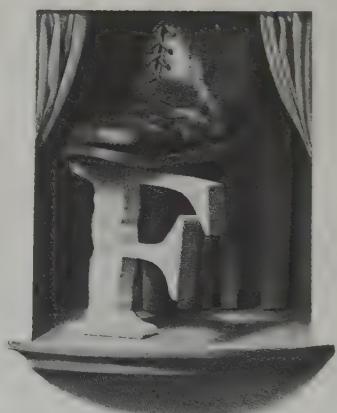
Paper
80# Paloma Matte from
Consolidated supplied
by Hobart/MacIntosh

ACT 1

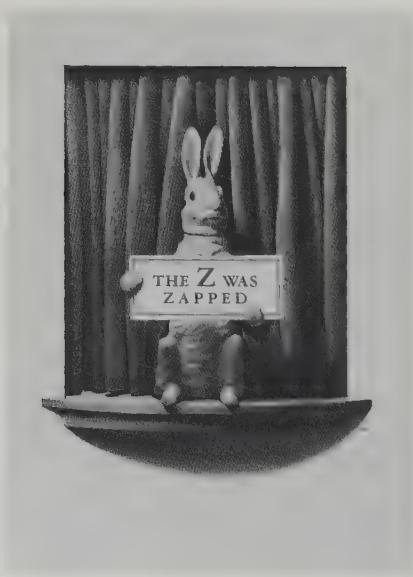


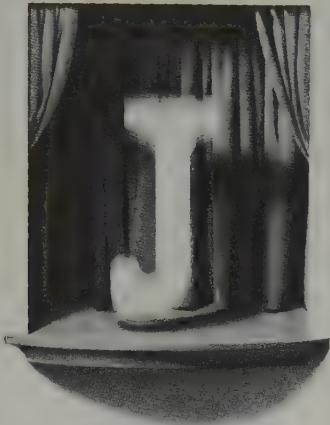
The **B** was badly Bitten.

ACT 2



The **E** was slowly Evaporating.



The **I** was nicely iced.The **Y** was Yanked away.*Binding*

Side sewn by Horowitz/Rae. GSB # 9 Black (one piece) with AP Foil SI-2 silver foil. Dies by Merit Engraving. Endlinings sheetfed offset by Thomas Todd, Multicolor, scarlet

Jacket

Sheetfed offset in three colors by Thomas Todd. Separations by Thomas Todd

9 x 11 7/8 inches

56 pages

\$15.95 retail

50,000 copies

Designer's Comments

When Chris brought in the drawings of the Caslon players, we all found ourselves delighted by guessing the disasters that it seemed a shame to deprive anyone else — hence the text for each letter follows that letter. The playbill style layout was a given, considering the premise of the book. Thomas Todd is to be especially commended for the marvelous delicacy of the vignetted edges of the illustrations.

Judges' Comments

Extraordinary art beautifully reproduced. Would have been first choice in specialty. Transcends categories. Nice binding. Very witty in concept — unique in its approach to this alphabet book. Paper excellent choice. Trim size and format excellent choices. Endpapers excellent. Priced very favorably. Beautiful printing job.

**Houghton Mifflin
Company**

A River Dream

Allen Say

A RIVER DREAM



ALLEN SAY

Designer
Susan Sherman

Art Editors
Susan Sherman/
Walter Lorraine

Jacket Designer
Susan Sherman/
Allen Say

Production Coordinator
Donna Baxter

Illustrator
Allen Say

Composition
14 on 22 Goudy Old
Style VIP by Litho Com-
position with Goudy Old
Style display

Manuscript Editor
Walter Lorraine

"Fine cast!" Uncle exclaimed. "Now keep your eye on the fly.
Remember, you're not going to feel the strike. You're going to see it.
When you see a fish take your fly, raise your rod. Easy does it, my boy,
you don't want to break your line."

Mark kept his eye on the fly, and suddenly the water swelled under it.
Then a gaping mouth broke the surface and the fly was gone!

"Set the hook!" Uncle shouted.

Mark raised the rod, and the rod bent over from some heavy weight.
The reel screeched as the line ran out. A large trout leapt in the air.

Printing

Sheetfed offset in four colors by Rae Printing. Separations by Colotone

Paper

80# Marcy Matte from Newton Falls supplied by Hobart/MacIntosh

Binding

Side sewn by Horowitz/Rae. Kennett 36301
Beige with AP Matte pigment blue green foil.
Dies by Merit Engraving.
Endlinings Paper Rainbow Antique, teal

10 1/4 x 9 inches

32 pages

\$14.95 retail

12,000 copies

Jacket

Sheetfed offset in four colors by Rae Printing on 80# white coated paper. Separations by Colotone

Designer's Comments

In order to emphasize the extraordinary water colors in Allen Say's latest book, we kept the design minimalist so as not to create distractions. Goudy Old Style's classic, open forms seemed right for the light-filled space.

Judges' Comments

Reproduction excellent — type treatment traditional and proper. Paper selection and endpaper color good. Binding quality and material excellent. Illustrations give sense of great quiet. Typeface is just small enough and provides enough white space to accentuate that.



Clarion Books/
Houghton Mifflin
Company

*Lincoln: A
Photobiography*

Russel Freedman



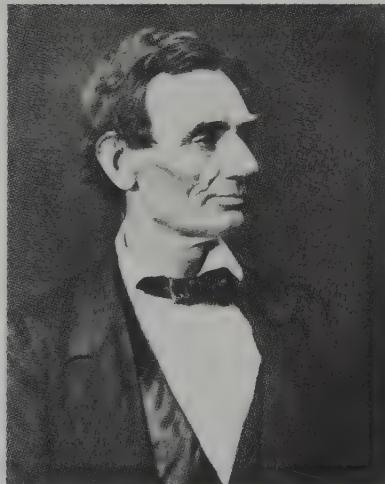
RUSSELL FREEDMAN

LINCOLN

A PHOTOBIOGRAPHY

ILLUSTRATED WITH PHOTOGRAPHS AND PRINTS

CLARION BOOKS
HORNOR & FIELDS, A HOUGHTON MIFFLIN COMPANY



ON

The Mysterious Mr Lincoln

Abraham Lincoln wasn't the sort of man who could lose himself in a crowd. After all, he stood six feet four inches tall, and to top it off, he wore a high silk hat.

His height was mostly in his long bony legs. When he sat in a chair, he seemed no taller than anyone else. It was only when he stood up that he towered above other men.

At first glance, most people thought he was homely. Lincoln thought so too, referring once to his "poor, lean, lank face." As a young man he was sensitive about his gawky looks, but in time he learned to laugh at himself. When a rival called him "two-faced" during a political debate, Lincoln replied, "I have two faces. If I had another face, do you think I'd wear this one?"

According to those who knew him, Lincoln was a man of many

<i>Designer</i> Sylvia Frezzolini	<i>Production Coordinator</i> Donna Baxter	<i>Binding</i> Smyth sewn by Arcata/ Halliday. Three-piece onto Multicolor Antique Ash Grey with AP Roll Leaf #16-BG gold foil. Dies by Merit Engraving. Endlinings sheetfed off- set by New England Book Components on Multicolor Antique, Bombay	<i>Jacket</i> Offset in four colors by New England Book Components on 80# Warrenflo	<i>Judges' Comments</i> Included with reserva- tions – the only non-pic- ture book in category. Proportions of display type and body type are off. Very nicely de- signed. Selection of pa- per excellent. Choice of going sheetfed shows quality printing, even- ness of color, good illus- tration reproduction. Binding is sturdy; bind- ing materials, nice.
<i>Jacket Designer</i> Sylvia Frezzolini	<i>Composition</i> 12 on 15 Trump Medi- eval Linotron 202 by Graphic Composition with Cuento display		7 1/2 x 9 inches	
<i>Manuscript Editor</i> Ann Troy			160 pages	
<i>Art Editor</i> Carol Goldenberg	<i>Printing</i> Sheetfed offset in one color by Arcata/Halliday		\$15.95 retail	
	<i>Paper</i> 80# Stora Matte sup- plied by Hobart/MacIn- tosh		13,000 copies	

ers made up a high proportion of the country's skilled military commanders. Lincoln's biggest headache during the early years of the war would be to find competent generals who could lead the Union to victory.

By early summer, both sides were training large armies of volunteers, many of them inexperienced boys who could barely handle a rifle. Northern newspapers were calling for a massive drive against the Confederate capital in Richmond, Virginia. "On to Richmond!" became the popular rallying cry.

In July, Union forces under General Irvin McDowell marched into Virginia. McDowell had been ordered to capture the crucial railroad junction at Manassas, about twenty-five miles southwest of Washington. From there, he would sweep down to Richmond and crush the rebellion.

Word spread through Washington that McDowell would begin his attack on Sunday, July 21. That morning dozens of politicians and their wives, newspapermen, and other spectators drove down from Washington in buggies and carriages to watch their army defeat the rebels. None of these people had ever seen a battle, and they had little idea what to expect. They brought along picnic baskets, champagne, and opera glasses, camped on a hillside, and waited for the action to begin.

Lincoln waited anxiously in the White House. The first reports to reach him were confusing—the two armies had met at a muddy little creek called Bull Run. They were advancing and retreating in turn. Several hours later, Lincoln received word of a disaster. Union troops had broken ranks. McDowell's army had been routed.

The president stayed up all that night, listening to the stories of congressmen and other civilians who had fled in panic before the retreating troops. The Union army had fallen apart. Soldiers

The inscription



McDowell's portrait, from the front cover of the book.

Little, Brown and Company	<i>Composition</i> 14 on 19 Galliard Mergenthaler Linotron	<i>Paper</i> 80# Matte	10 1/4 x 9 inches	<i>Judges' Comments</i> Illustrations are beautifully printed. Title page is overly designed. Best of heavy, fantasy illustrated books. Binding cover material could have been better.
Rip Van Winkle	<i>202N by Litho Composition with Galliard Bold Italic display</i>	<i>Binding</i> Side sewn, reinforced by New Interlitho. Imitlon-Tussor E-15 (green) with All-Purpose SG-18 gold foil. Endlinings Imitlin	32 pages	
Washington Irving			\$14.94 retail	
<i>Designer</i> Trisha Hanlon	<i>Printing</i> Sheetfed offset in four colors by New Interlitho.		20,000 copies	
<i>Jacket Designer</i> Trisha Hanlon	Separations by Unigraphic	<i>Jacket</i> Sheetfed offset in four colors by New Interlitho on 80# C1S. Separations by Unigraphic		
<i>Illustrator/Photographer</i> John Howe				
<i>Manuscript Editor</i> John Keller				
<i>Production Coordinator</i> Linda Jackson				

Wolf bristled and bared his teeth and, giving a low growl, he skulked by his master's side. Rip felt a vague fear creep over him. He looked anxiously in the direction from which the cry had come. A strange figure slowly climbed up the path, bent under the weight of something he carried on his back. Rip was surprised to see any human being in this lonely place, but, thinking the man might need his help, he walked toward him.

As Rip came closer he was still more surprised at the stranger's appearance. He was a short, squarely-built old fellow with thick, bushy hair and a gray beard. His dress was of an antique Dutch fashion, and he carried a big keg that seemed full of liquor. He did not speak, but he made signs for Rip to approach and help him with the load. Though distrustful of this strange man, Rip helped him, and they took turns carrying the heavy keg as they silently climbed up a narrow gully.



Rip Van Winkle

by Washington Irving

Retold and illustrated by John Howe



**Little, Brown and
Company**

The Third Story Cat

Leslie Baker

Designer
Trisha Hanlon

Jacket Designer
Trisha Hanlon

Illustrator
Leslie Baker

Manuscript Editor
Stephanie Lurie

Production Coordinator
Linda Jackson

Composition
14 on 19 Century
Schoolbook, Mergenthaler Linotron 202N by
Litho Composition with
Century Schoolbook
display

Printing
Sheetfed offset in four
colors by Worzalla Pub-
lishing Company. Sepa-
rations by South China
Printing

Paper
80# Frostbite from Con-
solidated supplied by
Worzalla Publishing
Company



Alice stopped short. Her path was blocked by a window box full
of geraniums.



Binding
Smyth sewn by Worzalla Publishing Company. Rainbow Colonial Antique Delft (blue) with All-Purpose (SA-2 silver) foil. Dies by Merit Engraving. Endlinings Rainbow Antique, putty-A

Jacket
Sheetfed offset in four colors by Worzalla Publishing Company on 80 lb white coated. Separations by South China Printing

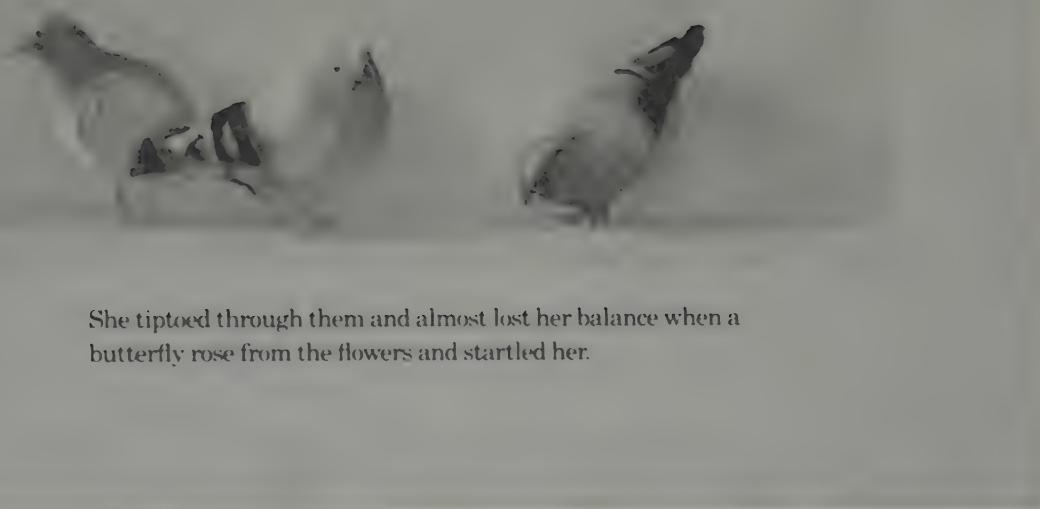
10 x 8 inches

32 pages

\$12.95 retail

8,800 copies

Judges' Comments
Freshness and simplicity of typography. "Freshness" good word for illustrations as well. Illustrations superb. Printing excellent. Limited type was well printed and complements the illustrations. Binding material could have been stronger, but color selection good. The best Juvenile submission. Nice simple layout. Nice use of Century Schoolbook typeface, particularly on title page.



She tiptoed through them and almost lost her balance when a butterfly rose from the flowers and startled her.



One spring day Alice got her chance. Annie had left the kitchen window open just a bit. Alice squeezed through without anyone seeing her. She was free!



Alice bravely leaped onto the roof of the building next door.

Little, Brown and Company

At the Edge of the Pond

Jennifer Owings Dewey

Designer
Trisha Hanlon

Jacket Designer
Trisha Hanlon

Illustrator/Photographer
Jennifer Owings Dewey

Manuscript Editor
Karen Klockner

Production Coordinator
Linda Jackson

Composition
15 on 19 Caslon 540
Mergenthaler Linotron
202N by Litho Composi-
tion with Caslon 3 Bold

Printing

Web offset in four color
by Worzalla Publishing
Company

Paper

80# Frostbrite Matte

Binding

Side sewn by Worzalla
Publishing Company.
Multicolor Antique
(Spring Green) with All-
Purpose BG 14 gold foil.
Dies by Merit Engraving.
Endlinings Rainbow An-
tique, Lemon-B yellow

Jacket

Sheetfed offset in four
color by Worzalla Pub-
lishing Company. Sepa-
rations by South China
Printing

9 1/4 x 7 1/2 inches

48 pages

\$14.95 retail

6,000 copies

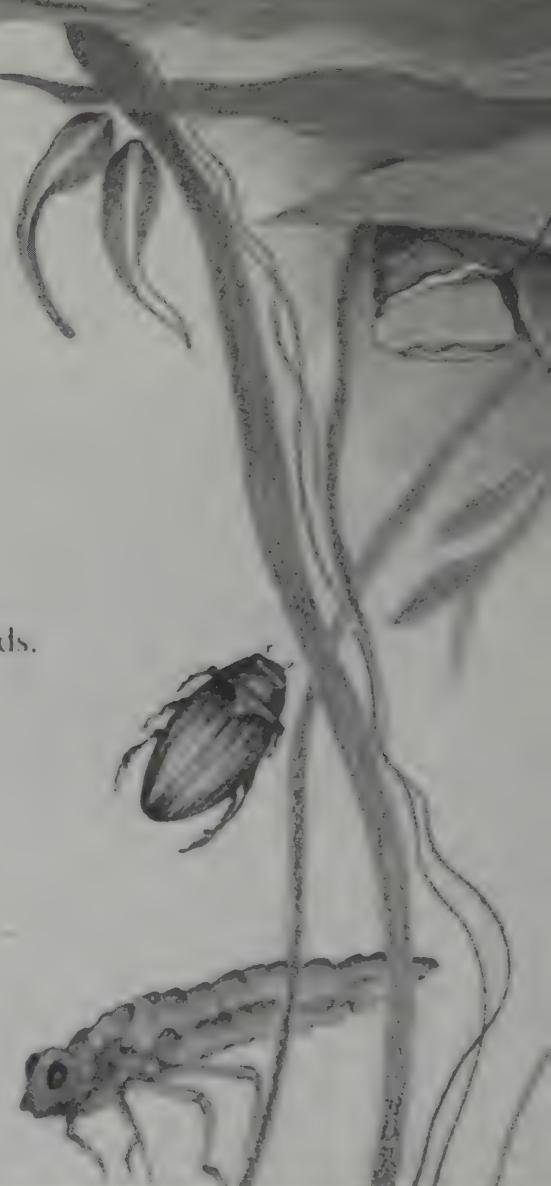
Judges' Comments

Good use of illustration
and type that work well
together. Nice simple
design. A book I wish I
had done. Design of il-
lustrations is excellent.
Art flows across the page
and is designed to work
graphically. Avoids
"square" format. Beau-
tiful color work. Design
and type treatment, size
and leading, and work-
ing type around illustra-
tions, all excellent. Illus-
tration printing and
paper good choices. Se-
lection of endpapers
good, but would have
liked a sturdier cover
material.

Water lily grows up through deep water,
its roots embedded in bottom mud.
Water lily leaves spread on the surface,
leaf-faces to the light.
Pickerel frogs, the sharks of the pond,
hide in deep shadows under lily pads.

Hiding under a lily pad, in dim, mottled light,
a pickerel guards its territory.
No other frogs may invade,
no other frogs may use the pickerel's hunting grounds.
Blotched markings on the frog's back side
blend with sun-speckled, dappled shadows
under floating leaves and stems.
The pickerel is streamlined, fierce, and fast.
It shreds prey with rows of sharp, pointed teeth.

Swerving right and left,
the glossy, oval shape of the giant water beetle
beats up through the water.



At the Edge of the Pond

Jennifer Owings Dewey



Prentice Hall

Chemistry:
The Study of Matter

Henry Dorin, Peter E. Demmin, and Dorothy L. Gabel

Designer
Martucci Studio

Cover Designer
John Martucci and
Christopher Valente

Illustrator/Photographer
John Martucci

Manuscript Editor
Robert Hope

Art Editor
Jonathon Pollard

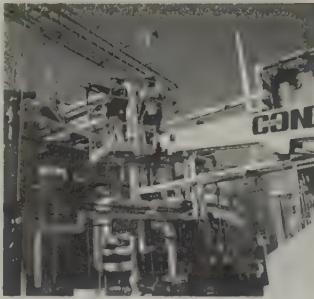
Production Coordinator
Bill Wood

Composition

10 on 12 Century Book
Linotron 202 by Black Dot with Frutiger display

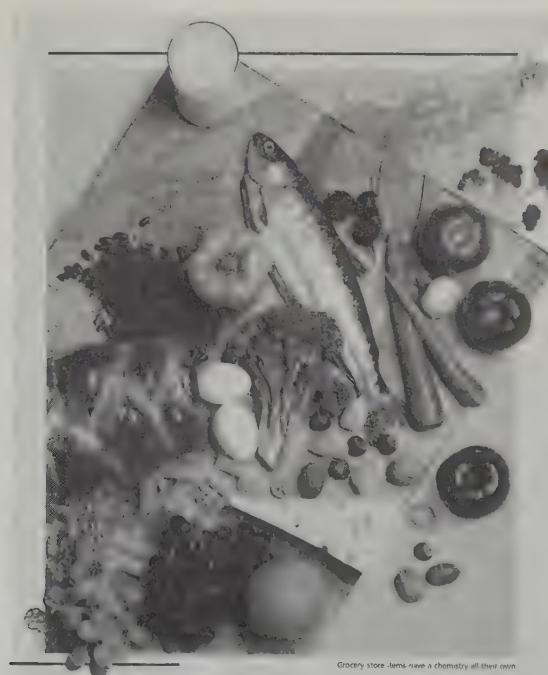
10 Chapter 1 Introduction to Chemistry

Figure 1-9
Chemical safety engineers inspect the pipes at a chemical plant for leaks



And the accidents that have occurred have been consistently among the least severe of all industries. The chemical industry, in fact, is so safe that its employees are nearly 10 times more likely to have an accident while away from work than while on the job. But not satisfied that their workers are safe only while on the job, major chemical companies now are developing safety programs to protect workers during non-working hours. These programs focus on providing workers with information on how to avoid accidents. The improving record of the chemical industry shows that when people are well-informed and determined, they can live and work in a safe

While studying chemistry, you will learn how to identify potential chemical hazards and how to avoid the hazards you identify. You will learn how to prevent potential accidents from occurring. You will not only be safe at school but also at home and at the workplace. You might be interested to learn more about some of the exciting and challenging careers open to people trained in one of the fields of industrial safety. These careers include industrial hygienist, certified safety professional, industrial nurse or doctor, toxicologist, and public health specialist. (A career in industrial safety is featured in this chapter.) What you learn in this course will make you better able to enjoy the benefits of chemical technology while better avoiding its risks.



Grocery store items have a chemistry all their own

Chapter 1 Introduction to Chemistry 11

Chapter Review**Chapter Summary**

- Pure science is the search for a better understanding of our physical and natural world without regard to finding applications for that knowledge. Applied science is technology, or the practical application of scientific discoveries.
- Chemistry is the study of matter, its structure, properties, and composition and the matter undergoes

about solving a problem. There are six steps in the method that are common to all science. These steps are: stating a problem; collecting observations; searching for scientific laws; forming hypotheses; forming theories; and modifying theories.

■ A controlled experiment is one in which the variables are allowed to change one at a time so that the effect of a change in a particular variable can be noted.

■ To make a good graph, the axes must be carefully marked with numbers and properly labeled with the quantities and their units. The data must be carefully plotted, and the graph should be given a meaningful title.

■ When concern for safety is a high priority many accidents can be avoided and the severity of those accidents that do occur can be lessened.

Chemical Terms

applied science	I-1	scientific law	I-2
chemistry	I-1	hypothesis	I-2
technology	I-1	theory	I-2
chemistry	I-1	controlled	
scientific method	I-2	experiment	I-3
experiments	I-2	data	I-3

Content Review

1. Scientists believe that everything that happens is related to something that happened earlier. What is this principle called? I-1
2. Briefly describe how the role of the pure scientist differs from that of the applied scientist. I-1
3. What is the purpose of an experiment in science? I-2
4. What happens to a theory when a new observation is made that the theory should be able to in but can't? I-2
5. What is meant by a "controlled" experiment? Why are controls necessary in scientific experiments? I-3
6. Identify three variables in the baking of bread. I-3
7. What is the collection of measurements in a controlled experiment called? I-3
8. Upon which axis is the independent variable placed on a graph? The dependent variable? I-4
9. What benefit is derived from expressing scientific data in a graph? I-4
10. Prepare a graph to illustrate the data given below for a bicycle trip. Review the guidelines for making a graph. I-4

Data for a Bicycle Trip

Time	Distance (mi)	Time	Distance (mi)
1 hr	15	1 hr	15
1 hr	15	1 hr	15

Biochemistry**Objectives**

1. Upon completion of this chapter, you will be able to:
 - 1.1 identify and use some examples of each of the four classes of organic compounds
 - 1.2 reactions for the synthesis of the polymers of

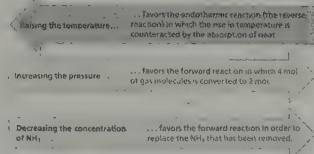
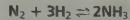
These all contain organic compounds of a special type. Such compounds fall within the area of biochemistry—the chemistry of life. Your body gets its raw materials for biochemical reactions from food. Humans get their energy and fuel from biochemistry, focusing on the compounds organisms use for life.

25-1 The Compounds of Life

Biochemistry is the study of the compounds that make up living things and the chemical reactions that are associated with life processes. Some of the characteristics of these compounds and reactions are presented in this chapter. Most compounds that are important in biochemistry fall into one of four groups: carbohydrates, lipids, proteins, and nucleic acids. See Figure 25-1 (on the next page) because of their large size, the molecules of many of these compounds are too large to be shown in full.

Large chemical substances are organic compounds that is, carbon compounds of carbon. Almost all biochemical compounds contain hydrogen as well as carbon. Many contain the elements oxygen and nitrogen. You will see examples of these compounds and their chemical reactions in later sections of this chapter. Because carbon atoms can bond to one another and to atoms of other elements in a great variety of ways, the number of nearly limitless number of different chemical substances is possible. This capability helps to account for the wide variety of life forms that exist and for the complexity of the chemical changes that makes their existence possible.

Figure 25-1
Carbohydrates largely make up organisms, a staple of many diets



more reactions. The Germans had to come up with a nitrogen compound that could be produced in large amounts.

Chemist Fritz Haber solved the problem. He developed a method, called the Haber Process, for combining molecular nitrogen from the air with molecular hydrogen to form ammonia gas, NH_3 .

The Haber Process is a good example of the use of equilibrium principles. The equation for the reversible reaction is



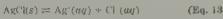
Because raising the temperature will increase the speed of both the forward and reverse reactions, a high temperature should bring the equilibrium to the right. However, raising the temperature favors the endothermic reaction, shifting the equilibrium in this case to the left, lowering the yield of ammonia, and increasing the time needed to obtain a given quantity of ammonia. In fact, at 500°C, only 0.3% of the mass at equilibrium will be ammonia if the reaction is done at 1 atmosphere (101.3 kPa) of pressure. (The other 99.9% is, of course, a mixture of nitrogen and hydrogen.) But by increasing the pressure, the equilibrium shifts to the right in which fewer gas molecules are produced. Such a stress shifts the equilibrium to the right and produces a mixture richer in ammonia.

The process has proven successful in its commercial applications. The sum of industry is to control reactions so that large amounts of a useful product are yielded quickly. In the industrial preparation of ammonia, the Haber Process is run at high pressures. As a result, the yield of ammonia is increased considerably even though a high temperature is maintained to make the reaction come to equilibrium quickly. At 500°C, the yield of ammonia increases from 0.1% to 47% if the pressure is increased from 1 atm to 700 atm.

Today, pressures of up to 1000 atm are used, and the temperature is kept at about 500°C. The catalyst used is a mixture of iron, potassium oxide, and aluminum oxide. Under these conditions, the yield of ammonia is 40% to 60%. By removing the ammonia as it is formed and feeding in fresh supplies of nitrogen and hydrogen, chemists achieve a satisfactory rate of ammonia production.

18-9 Solubility Equilibrium

The solubility product constant, K_s . In the saturated solution of an ionic solid, an equilibrium is established between the ions in the solution and the excess solid phase. This kind of equilibrium was discussed in Chapter 16 (Section 16-1D). For silver chloride, the equation for the dissolving and dissociation reaction is written



This equation says that in a system in which a saturated solution is in contact with some undissolved solid $AgCl$, the undissolved solid is in equilibrium with dissolved silver and chloride ions. In other words, the solid is dissolving at the same rate at which dissolved ions are recombining the solid. See Figure 18-14.

According to the law of chemical equilibrium, the mass action expression for Equation 13 is equal to a constant (the equilibrium constant):

$$K_s = \frac{[Ag^+][Cl^-]}{[AgCl(s)]}$$

Note that Ag^+ and Cl^- are dissolved in the aqueous phase and that $AgCl$ is in the solid phase. The concentration of the solid $AgCl$ is constant, since changing the number of moles of solid by a particular amount will change the volume occupied by the solid in the same proportion. In other words, dilution of a pure solid is not possible.

This fact can be used to help simplify the equilibrium expression by collecting the constant terms on the left and the variable terms on the right:

$$K_s = [Ag^+][Cl^-] = [Ag^+][Cl^-] \quad (\text{Eq. 14})$$

The product of two constants—in this case $K_s \times [AgCl(s)]$ —is itself a constant, the new constant, whose value is the product of K_s and $[AgCl(s)]$, is given a special name. It is called the *solubility product constant*, or more simply the *ion product*. The solubility product constant is symbolized K_s . Substituting K_s for $K_s \times [AgCl(s)]$ gives

$$K_s = [Ag^+][Cl^-] \quad (\text{Eq. 14})$$

The expression given by Equation 14 is called the *solubility product expression* for silver chloride. It is also called the *ion product* for silver chloride. The solubility product expression for silver chloride signs that in a saturated solution of silver chloride in contact with

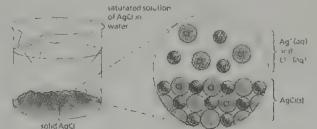


Figure 18-14
Solubility equilibrium in a saturated solution of $AgCl$. A saturated solution of $AgCl$ is in contact with solid $AgCl$. $R_{\text{forward}} = R_{\text{reverse}}$. The rate at which Ag^+ and Cl^- ions leave the solid to recombine to form $AgCl$ is equal to the rate at which dissolved ions of Ag^+ and Cl^- precipitate out of solution to become parts of the solid phase.

Printing

Web offset in four colors by Von Hoffman Press. Color separations by Black Dot

Paper

45# Somerset supplied by Somerset

Binding

Smyth sewn by Von Hoffman Press. Type II material with silver foils. Dies by Mid-City Lithographers

Cover

Offset in four colors by Mid-City Lithographers on Type II material. Separations by Colotone

8 x 10 inches

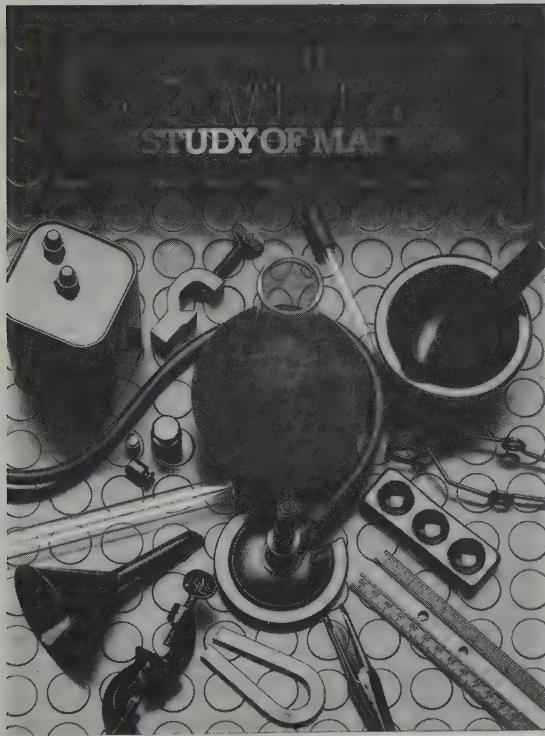
831 pages

\$26.47 retail

25,000 copies

Judges' Comments

Very systematic design. Distinguishes itself by control of color. Best acknowledgment page. Didn't overkill with unit openers. Good restraint with screens.



Prentice Hall

Teen Living

Prentice Hall



Prentice Hall
Somerset, Massachusetts
Englewood Cliffs, New Jersey

Goals

As you read in Chapter 1, a goal is an end point that you work to achieve. In order to manage your life effectively, you need to set both short-term and long-term goals. A **short-term goal** is one that you want to meet in the near future. Getting a good grade on a test or scoring over 10 points in the basketball game are examples of short-term goals. A **long-term goal** is one you want to accomplish in the more distant future. Traveling to Europe or becoming a professional singer are examples of long-term goals. By planning a series of connected short-term goals, you progress, step-by-step, toward a major goal in your life. Setting a series of goals gives meaning and focus to your life.

Values and Standards

You read about values in Chapter 1. As you recall, values are the ideas or beliefs you form about what is important and

**What do you want to accomplish?
Take time to set your goals carefully.**



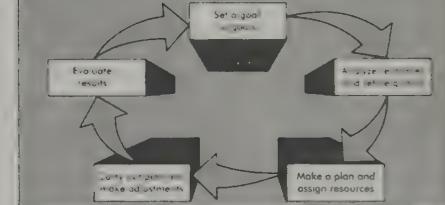
Did You Know?

"Early to bed, early to rise" not only makes a person "wealthy, wealthy, and wise" but also makes for a well-run household. Here is some advice from Mrs. Beeton's *Book of Household Management*, a best-seller in 1861. "Early rising is one of the most essential qualities which enter into good Household Management, as it is not only the parent of health but of innumerable other advantages. Indeed, when [the person in charge of the household] is an early riser, it is almost certain that the house will be orderly and well managed."

desirable in your life. Values, including your feelings about friendship, honesty, and religion, affect the goals you set and the standards by which you live and manage your life.

Your **standards** are the guidelines you use to measure your values and goals, determine your day-to-day behavior and your approach toward the future. Sometimes it may seem easier to drift along without worrying about a specific goal. However, by setting high standards and then striving to meet those standards, you bring excitement to your life. You also earn respect from the people around you and increase your self-respect.

The Management Process



Sometimes a goal can seem impossible. Using a process can turn a big task into a series of smaller, easier steps.

Process

A **process** is a series of thoughts and actions that lead to a particular result. You use many processes all day long in simple tasks such as tying your shoes and in complex ones such as planning for a lifelong career. Both simple and complex processes can be carried out more effectively if you follow the six steps of the management process.

Steps in the Management Process

You have just cleaned up your room and find it still looks messy. What's wrong with it? You glance around. The curtains are stained, the walls are a drab shade of beige, and the bedspread looks as if it had

been pulled out of a muddy pond (its colors ran together when you washed it). There are piles of books, records, tapes, and sports equipment on every surface, including the bed, the desk, and the floor. The time has come for some major changes. There is so much to do. Where should you begin?

Following these six steps of the management process will make any project easier for you.

1. Set your goal.
2. Analyze your resources.
3. Make a plan and assign resources.
4. Make adjustments.
5. Carry out the plan.
6. Evaluate the results.

Now let's apply the steps to solve the problem you have in your room.

Volunteering

What's a great way to make new friends, earn new skills, explore career possibilities, help others, and feel really good about yourself? For many teens, the answer is volunteering in a health-related field. Check with your school, United Way, religious and community organizations, and health care institutions.

- You can help out in a hospital by delivering meals, running errands or visiting with the patients.
- You can also help residents in a nursing home read, answer mail or get around outdoors. You can join in games, such as checkers or be the friend who cares enough to visit regularly and chat.
- Many homebound elderly or disabled people live alone. Teens can be telephone buddies who regularly check on their well-being or home visitors who help out while paying a friendly visit. Escorts assist with medical appointments, shopping or outings.
- Many organizations provide recreation for disabled children and adults. You can volunteer to help with children's crafts or swimming lessons. You can even enjoy your favorite sport while helping a disabled person play it with you. What could you volunteer to do in your community?

includes asking your doctor the right questions to get the most from medical checkups. Learning how to keep your own health records is important, too.

Regular Health Care

Physical examination, laboratory tests, and history taking are the main tools in the diagnosis of the disease. The physical examination should include a complete history of the patient's past and present health, including a history of childhood diseases and allergies, a history of blood transfusions, and a history of childhood diseases and allergies.

Preventive Medicine

Choosing Health Care

The kind of health care you and your family choose will depend on a number of factors, particularly the kind of health

insurance your family has. Health insurance protects people from having to pay high medical costs themselves. Some people receive insurance for themselves and their children from the *Group Health* company.

Public Health Services

Most schools employ a nurse who provides general health counseling and takes care of minor injuries or illnesses that occur at school. Your school may also have a social worker or an aerchologist to counsel by injection, prevents you from getting a disease. Government departments also publish information about how to keep healthy and prevent disease. Free health screening programs to detect disease may be available in your area.



Davis Publications, Inc.**The Photographic Eye****Michael F. O'Brien and
Norman Sibley***Designer*
Greta D. Sibley*Cover Designer*
Greta D. Sibley*Illustrator*
Norman Sibley*Manuscript Editor*
Claire Mowbray Golding*Production Coordinator*
Kyrill Schabert*Composition*
10 on 13 Times Roman
Regular photocomposition by Devlin with
Proteus Medium and
Medium Italic Letraset display*Printing*
Sheetfed offset in one
color by Maple-Vail*Paper*
70# Glatco Matte Hi-Brite C-16 from Glatfelter Paper Company
supplied by Pratt Paper Company*Insert*
Sheetfed offset in four
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by New England Book
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coating. Proteus Medium
Letraset display

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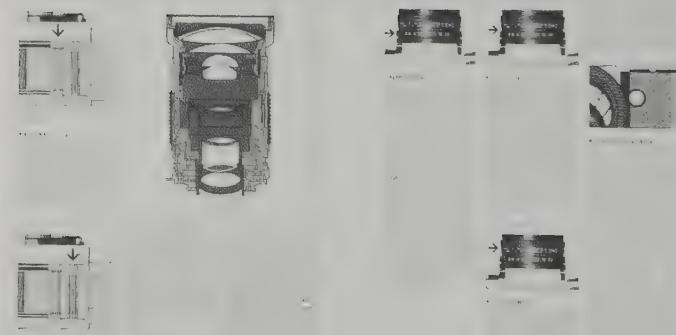
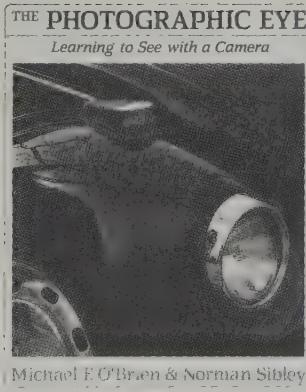
288 pages

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6,000 copies

Designer's Comments

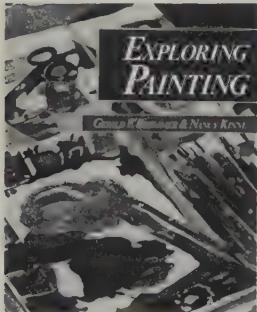
The visual focus of the book is the fine selection of student photographs, which begged to be run large. I settled on a three-column format for maximum flexibility, using simple rules to pull together a wide range of material (text, extended captions, exercises, technical tips and biographies).

*Judges' Comments*Nice use of color and
good photographs.

Davis Publications, Inc.

Exploring Painting

Gerald F. Brommer and Nancy Kline

Designer
Greta D. SibleyCover Designer
Greta D. SibleyManuscript Editor
Claire Mowbray GoldingArt Editor
Claire Mowbray GoldingProduction Coordinator
Kyrill SchabertComposition
10 on 13 Times Roman
Regular photocomposition by Devlin Graphics
with Times Roman Bold and Bold Italic display

Getting into Painting



6. Early in the painting process, ground pigment and water are mixed together to disperse the color particles evenly.

7. The color mixture is then ground with added liquid on a triple roll mill, which assures evenly sized particles and a smooth consistency. The evenly ground mixture is then sent to a medium room, where the binder is added.

8. The paint mixture on the table is pan watercolor, drying on a warm granite slab. The amount of drying can be controlled by the length of time the mixture is allowed to remain on the slab.

SOMETHING ABOUT THE PAINTS WE USE



Some of the materials whose work may appear in books, advertisements or technical materials. Others draw detailed renderings of but... before they... implied (they are known as architectural delineators). Artists paint murals, plan layouts for posters, use computer graphics to design cars and slot machines. Painted subjects are used in a variety of graphic design projects, from

Movie television and film careers, to posters, background or scene paintings extended to film, and three-dimensional illuminators help produce what you see on a cartoon on TV. Stage and set designers are also skilled painters. Painters are also needed to teach painting at various academic levels, from elementary school through college.

It is easy to see that developing your painting skills will give you more than a few career opportunities. Remember, though, that one ingredient that is essential to successful painters cannot be taught in school. That is self-discipline. Many art careers require that you motivate yourself and work independently, according to your own time schedule. If you get used to working on your own now, you'll find it much easier later, when your job depends on it.

7. The final step in paint preparation is packaging. Here, watercolor pots are being packaged by hand. All panting photographs courtesy Winsor & Newton, Inc., England

4

Media and Techniques

27. Rolland Golden uses his life, Angles and Beer, to help explain his subject. "The top of the table with the beer can is the dynamic point of emphasis. Perspective creates an angular table top which is surrounded by angles throughout the picture plane. Changes in the table's colors were intentional to emphasize the angular motif. Selection is an important part of an artist's creative work." The painting is 22 x 30" (56 x 76 cm).

28. Phil Dike has been working with images of the sea for most of his life. Wave Echo (22 x 30" or 56 x 76 cm) is a painting that focused images the basic elements of nature, sea and sky. The artist searches for certain shapes, patterns and colors, and then simplifies and arranges them to suit his design requirements. Compare this coastal view with that of Linda Stevens to see how artists' individual expressions are the result of their desire to communicate personal ideas.

29. Morris Shabot started painting Bakers by brushing random shapes of color onto the paper. He did not have a definite subject or style in mind, but designed the surface to emphasize form. After these abstract shapes were dry, the artist began to develop the subject, allowing the original shapes, colors and patterns to suggest bakers and their vehicles.



76

colored pigment particles; the medium or vehicle which carries the pigment; and a solvent or volatile liquid which makes the paint fluid.

Pigments are dry powders made from both natural and manufactured materials. Some are permanent while others tend to fade a bit in bright sunlight. Some are made from the earth, some from minerals and some are completely synthetic. All are ground into powders in the first step toward paintmaking.

Coloring agents which have two purposes: to carry the pigment particles in suspension so they cover the surface evenly; and to bind or stick the colored particles to a surface.

Solvents are used to thin the colored mixture to an easy brushing consistency. After their task is accomplished, solvents evaporate, leaving the medium and pigment bound to the newly painted surface. The solvents must not change the quality of the color, must not have a strong odor and must not be toxic.

Other ingredients are often added to paint recipes. Driers, to prevent the paint from becoming soft. Binders, to be required. Generally, the pigments (colors) used in each type of paint are the same, the recipes varying only in regard to medium and solvents. A simple chart will help you see many of the painting media available to artists, and will help you compare the various media you will be using.



9. The final step in paint preparation is packaging. Here, watercolor pots are being packaged by hand. All panting photographs courtesy Winsor & Newton, Inc., England

NAME OF PAINT	MEDIUM/VEHICLE WATERBASED MEDIA	USUAL SOLVENT
Watercolor (transparent)	Gum Arabic Solution	Water
Acrylic (nontransparent)	Acrylic Polymer Emulsion	Water-Acrylic Medium
Casein (Milk Protein)	Casein	Water
Gouache	Gouache	Water
Tempera	Yolk and Water Solution	Water
Dessert Colors	Gum Arabic, Solution-Plastic	Water
Poster Colors	Vegetable Glue and Water	Water
Tempera Paint (schools)	Vegetable Glue and Water	Water
Pastel	Gum Tragacanth to hold pigment together	Water

OTHER MEDIA
Oil
Alkyd
Laquer
Oil Pastel

Linseed Oil	Turpentine-Mineral Spirits
Linseed Oil/Synthetic Resin	Turpentine
Laquer/Ethyl	Acetone/Laquer Thinner
Linseed Oil to hold pigment together	Turpentine

ACTIVITIES

ART HISTORY

□ Winslow Homer (See page 76) was the first American artist to use watercolor to make major painting statements. He also worked in other media, as was common at his time.

—36 (1910). Research the art and write a short paper discussing his use of transparent watercolor.

Who was his favorite medium? Who was his favorite

subject? Why is watercolor a good medium for working outdoors—on location? In what parts of America did he do his paintings? What things of interest did you find about his work? Name the titles of five of his watercolors.

Some... in painting... in painting... in painting...

Who is... a fitting...? (Look the word up in a dictionary if necessary.)

How does she use line and shape?—or arrange parts of her work? Is the painting realistic, representational or nonobjective? Why? Is it naturalistic or designed? Can you tell if it is abstract? How does she use color?—or arrange colors? (Look up the characteristics of warm and cool colors to advantages?) How many ways has she used design to control visual movement? What emphasis does she see? How has she emphasized the transparency of the color medium?

CRITICISM / ANALYSIS

□ George Foss used his unique watercolor technique in painting *Beach Scene*, in 1973 (11 x 14" or 28 x 36 cm). Describe what you see in the painting. How would you describe the major shapes? How is line used? Is it always an outline? Use words to describe the lines.

AESTHETICS

□ Both Phil Dike (page 76) and Linda Stevens (page 73) have painted their impressions of coastal images. Write a paper or prepare a

television script that describes:

- what you see in each work;
- the difference between realism and personal interpretation;
- the similarities and/or differences in the same piece;
- other similarities and/or differences;
- your personal reaction to each work;
- your reasons for your feelings about it.

PRODUCTION / STUDIO

□ Cut a scrap of various white papers (drawing, watercolor, news print, typing, slick, textured, etc.) about six inches square. Use watercolor and any tools available (brushes, fingers, sticks, sponges, wadded paper) to color them in as many different ways as possible.

Select parts of a dozen samples and trim them to the size of different cards and arrange them on a black background (cardboard), large construction paper, etc.) as a display chart.

□ Make a series of six paintings of one simple subject (still life, clown's face, landscape, barn, etc.). Paint on each card (page 67) with a large brush. Use different colors, themes, with each painting. After drawing and painting several times, try painting directly, without drawing first.

78

Printing

Printed in four colors by Arcata Graphics/Kingsport. Separations by Sixty-Six Litho USA, Ltd

Paper

Somerset Glare-Free Gloss from Warren Paper Company supplied by Hobart/MacIntosh

Binding

Smyth sewn case by Arcata/Kingsport. Endlinings Rainbow Antique Melon A

Cover

Sheetfed offset in four colors by Arcata/Kingsport on 80# Warrenflo. Mylar coating. Separations by Sixty-Six Litho USA, Ltd. Times Bold Italic display by Devlin Graphics

8 1/2 x 10 inches

246 pages

\$26.95 retail

10,000 copies

Designer's Comments

The challenge was to accommodate artwork of every conceivable format and captions of widely varying length, while shaping the layout attractively and making all material approachable for younger readers. After calculating the proportion of captions to text, I designed a grid with a wide inner column for the text and a narrower outer column for captions. The choice of column width was an asset in handling the illustrations.

Judges' Comments

Nice color balance. Title in white, good. Beautiful book.



1. *Kent Twitchell's gigantic figures loom over parking lots and streets in downtown Los Angeles. His paintings of friends (this is titled Edward Ruscha as Christ) look very realistic in spite of their large size. The artist develops detailed drawings and small paintings before transferring his image to a wall. Here, the work is still being painted.*

2. *Mark Casper painted Mother and Child (1989) in a loose technique. The artist emphasized the love between mother and child in much of her work. Note how the center of interest (the child's face) is handled with a bit more detail than is found in the rest of the painting. Oil on canvas 35 x 25" (89 x 64 cm). Wichita Art Museum, Kansas.*

152

chapter 14

PEOPLE

Artists have been painting people from the earliest of times. They painted portraits, full figures and groups, and have painted people alone and in environmental settings. They have painted nude and clothed figures, young and old, abstracted, stylized and realistic, large and small, in every available painting medium. If you look through an art history book, you will find more paintings of people than of any other subject.

Throughout history, artists have recorded how people looked, dressed and lived. We have no photographs of George Washington, yet we know how he looked. The invention of the camera caused artists to take a second look at people, and changed both the purpose of their people paintings and their ideas about portraits and people in their art. The camera provided a way to create detailed portraits, so paintings of people could become more generalized, and design and style more do.

Paintings of people consist of every painting involving people: 1) the depiction of the person or people, and 2) the composition of the work. Some carefully finished portraits appear in poorly composed paintings. And in some well composed paintings the figure is not well done. If these two elements are in balance the result is usually pleasing.

When working with figures or faces in paintings, you can consider them in one of two ways: 1) you may decide that they must look realistic in order for the painting to work; or 2) figures may be secondary to the way of the artist's expression of the actual people. As high school students studying painting, you will find that this second consideration is generally more important. You are learning to make paintings with people in them, rather than accurate portraits. It is important to understand some generalized features of people and use them in your work, but successful portraiture generally requires special drawing and painting classes.

LEARNING TO PAINT PEOPLE

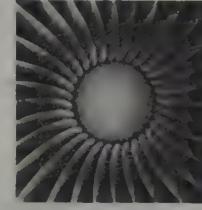
Success in painting people is based on the successful drawing of people, which is based on careful observation. Study how the human



3. *This is a contour drawing; the artist emphasizes outside edges and overall shapes in the model's form.*

3

Subject Matter



15. *Judy Chicago used stencils to create the patterns in her airbrushed painting, Through the Flowers, a 60" x 60" (152 x 152 cm) acrylic work on canvas. The stencils produced the hard edges of the shapes, while the airbrush technique created the soft color transitions within each shape. The pattern is regular and the design is formal.*

16. *Sandra Bebe's watercolor, Rock Pool (23 x 30" - 58 x 76 cm), is derived from natural subject matter, and is created with random and irregular patterns. If you place a small mat over various sections of the painting, many nonobjective patterns can be seen. If you use patterns to abstract natural subjects, your paintings may include many nonobjective areas.*

The key to understanding pattern is repetition. As you look at colors are repeated with a degree of regularity, a pattern is created. Look around you. Both regular and irregular patterns occur in ceiling tiles, windows, fabrics, sidewalks, trees. Designers use pattern to unify surfaces and to provide visual enrichment. It is this second use which is most important to painters.

Some nonobjective painters have made extensive use of pattern in their work. They use line or shape to create patterns of various types. Often the pattern itself can be considered the subject of the work.

A variety of nonobjective paintings which emphasize pattern can be seen on these pages. Some of the other paintings in this chapter also make use of pattern, since many hard-edge and optical artists use it to design their picture spaces.

When you make nonobjective paintings using pattern, remember that your patterns can be regular or irregular, planned or random, formal or informal. Look at pattern around you to get ideas for your patterns. You can use your eyes or a camera to find patterns in your immediate environment. You can also use such a viewer to find nonobjective patterns in your own paintings, and enlarge them to make a new painting.

Study, select and sketch some ideas before you start working.

Select colors to emphasize the patterns so they will remain the most important part of your work, and become the subject matter of a nonobjective painting.



USING PATTERN AS SUBJECT

The key to understanding pattern is repetition. As you look at colors are repeated with a degree of regularity, a pattern is created. Look around you. Both regular and irregular patterns occur in ceiling tiles, windows, fabrics, sidewalks, trees. Designers use pattern to unify surfaces and to provide visual enrichment. It is this second use which is most important to painters.

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Study, select and sketch some ideas before you start working.

Select colors to emphasize the patterns so they will remain the most

important part of your work, and become the subject matter of a nonobjective painting.

156

Nonobjective Art



15. *Many kinds of pattern are combined in this student's nonobjective painting. Notice the care taken to keep edges crisp and colors as pure as possible. When designs are as complex as this, several sketches must be made to plan the arrangement of the various parts.*

16. *This nonobjective painting is a student's use of several types of pattern - large irregular shapes and small dots. A tempera wash and water mixture was first dropped on a piece of waterproof black mat board, which was tilted to make the color run and drip. When dry, bands were drawn across the board, and the resulting shapes were filled with tempera dots. A limited palette of close values of complementary colors creates the vibrant effect.*

157

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Can You Help?
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Who Lives Here?
Alec Rafter

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Bread*
Judy Delton

*The Bremen Town
Musicians*
The Brothers Grimm

Dinosaurs
Anne Martin Miranda

Designer
Kirchoff/Wohlberg

Cover Designer
Kirchoff/Wohlberg

Illustrators

Can You Help?
Dennis Hockerman

Who Lives Here?
Michael Adams

Baxter and the Best Bread
Matt Novak

*The Bremen Town
Musicians*
Doug Cushman

Dinosaurs
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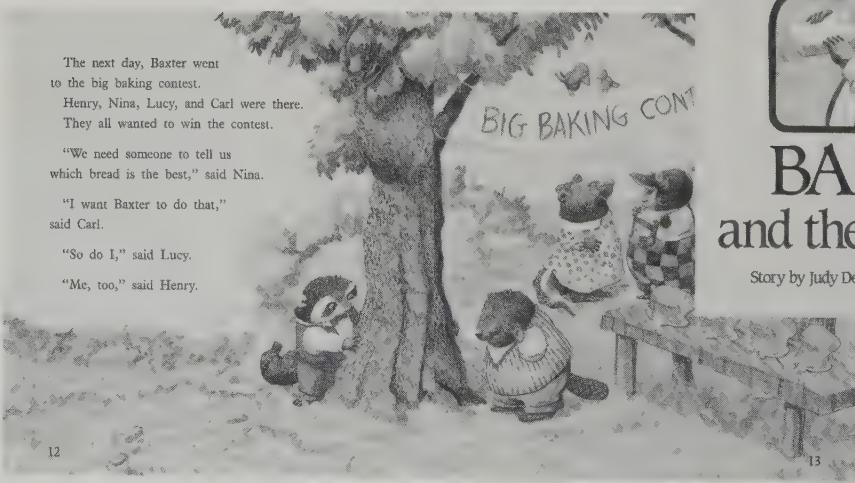
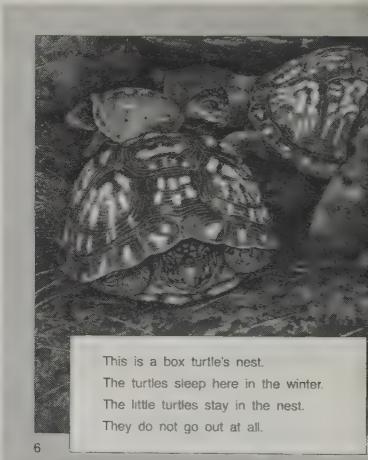
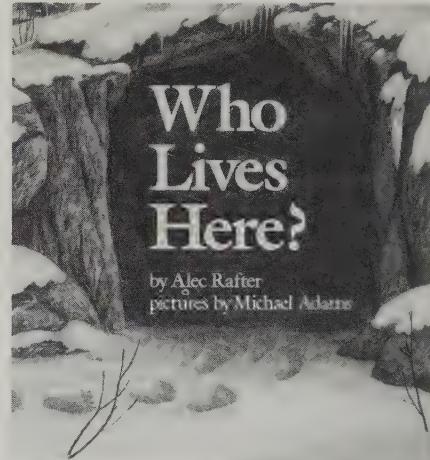
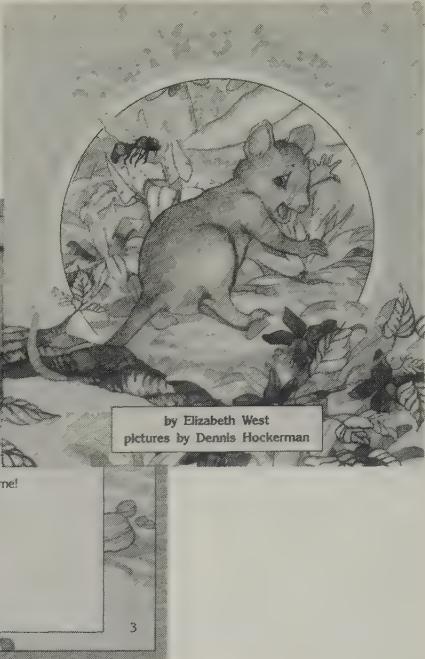
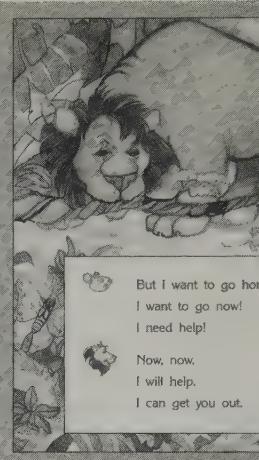
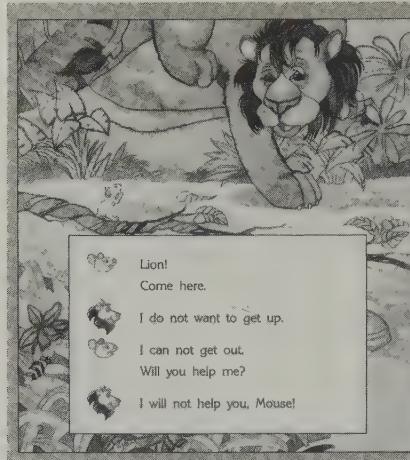
Manufacturing Assistant
Sally Bratcher

Composition
Mergenthaler Linotron
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Inc.

Can You Help?
18 on 30 Korinna with
Korinna Bold ITC
display

Who Lives Here?
18 on 30 Helvetica with
Galliard Bold display

Baxter and the Best Bread
18 on 28 Plantin with
Caxton Roman Book
display



BAXTER
and the Best Bread

Story by Judy Delton Pictures by Matt Novak

The robbers jumped up and started to run.
They thought that some monster was about to get them.
Away they ran.

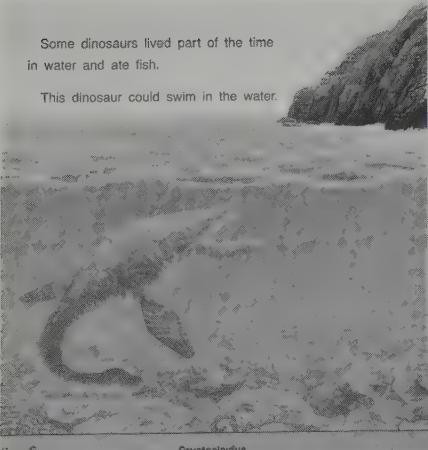


14



Prairie dogs live here.
In the ground is a prairie dog town.
It is a big, big town.
All these prairie dogs live in the town.
The prairie dogs sleep in the town all winter.

7



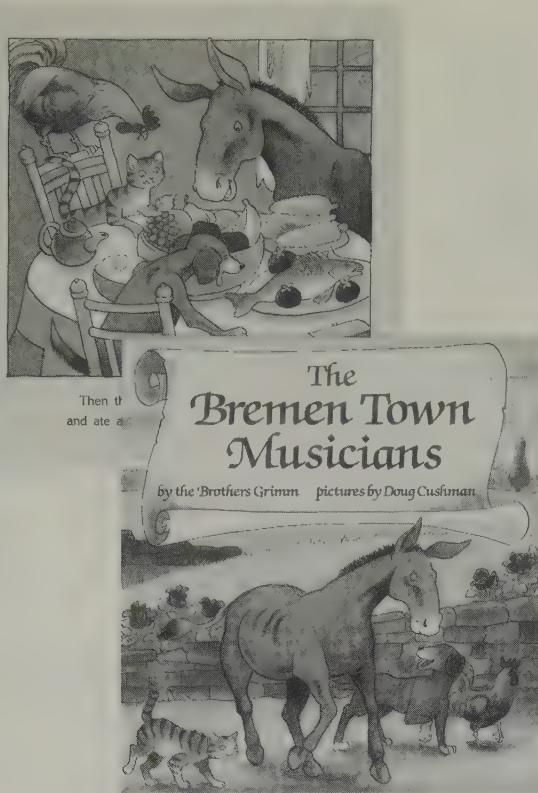
Some dinosaurs lived part of the time in water and ate fish.

This dinosaur could swim in the water.

6

Cryptocleidus

7



The Bremen Town Musicians
18 on 24 Korinna with Zapf Chancery Demi with Swash ITC display

Dinosaurs
18 on 28 Helvetica with Plymouth display

Printing
Sheetfed offset in four colors by Worzalla Publishing Company. Separations by Scan Studios

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70# Stora Matte from Newton Falls supplied by Hobart/MacIntosh

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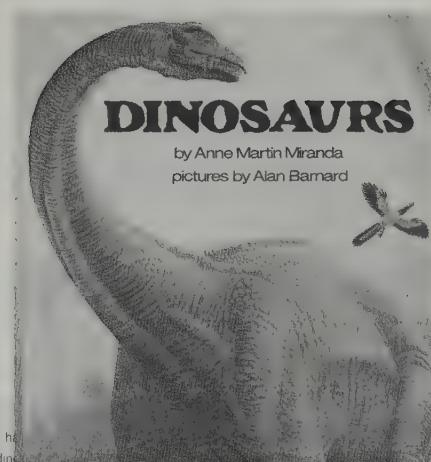
8 to 24 pages each

Retail price not available

4,500 to 5,000 copies each

Designer's Comments
Each minibook was individually designed to invite and introduce the preprimer student to the world of reading. To insure this, a simple design approach was taken in both the selection of type styles and the layouts. Emphasis was placed on the selection of illustration in hope of providing the young reader with a variety of appealing art styles which complement the content of each book.

Judges' Comments
Great illustrations. Covers are outstanding. Integrated type and illustrations, well done. Successful layout throughout.



Dinosaurs had different ways to protect themselves.

The horns on this dinosaur helped to protect it.



D. C. Heath and Company

Heath Reading Program

Cats Sleep Anywhere

Turtles Like to Sleep In

I Touched the Sun

Roads Go Ever Ever On

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Turtles Like to Sleep In
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I Touched the Sun
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I Touched the Sun
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Cats Sleep Anywhere
16 on 24 Palatino by Grafacon with display by Wrightson Typographers

Turtles Like to Sleep In
13 on 18 Palatino by TSI Graphics with display by Wrightson Typographers

I Touched the Sun
12 on 16 Palatino by York Graphic Services with display by Wrightson Typographers

Roads Go Ever Ever On
11 on 14 Palatino by Graphic Typesetting Service with display by Wrightson Typographers

Roads Go Ever Ever On

11 on 14 Palatino by Graphic Typesetting Service with display by Wrightson Typographers

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I Touched the Sun
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Roads Go Ever Ever On
Web offset in four colors by W. A. Krueger. Separations by Magna Graphic

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Cover

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8 x 10 inches

256 to 608 pages each

Retail price not available

25,000 to 30,000 copies each

Designer's Comments

The overall design plan was to create an approachable and familiar format, much like the books found in a child's home. The pacing and variety of the worldwide art brought a fresh richness to the series. The larger 8 x 10 size allowed more space for art embellishment than does the normal school reader. The challenge of the Teacher's Edition was to achieve simplicity from the complexity. We aimed to save the teacher time by providing a clear, open, easy-to-use guide.

Judges' Comments

Outstanding quality of illustrations. Designed well for children. Qualities carried through all levels. Design is not obvious, nothing is imposed. Type is well spaced.



The Cat's Burglar

by Peggy Parish

"Oh, Aunt Emma," said Mrs. James. "Not another cat!"

"Isn't he cute?" said Aunt Emma. "I named him Baby Bear."

Mr. James looked around. Cats were here, there, everywhere.

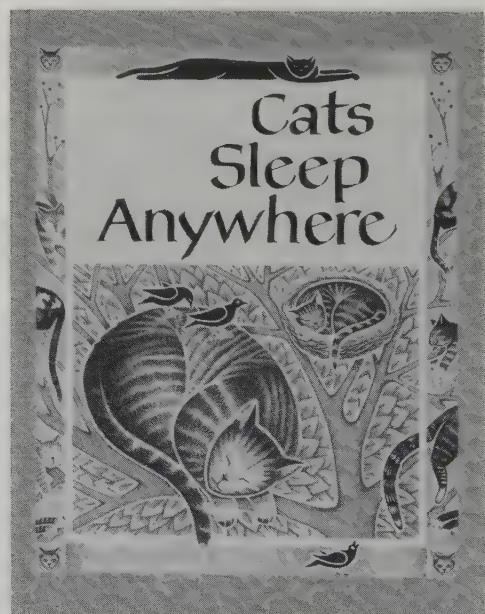
"Look at them," he said. "They are ripping up everything."

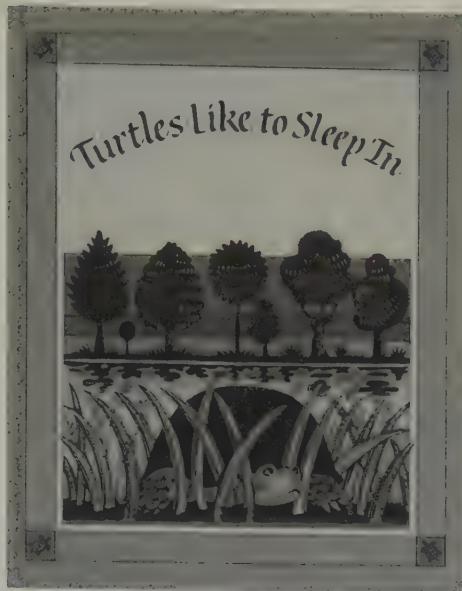
"I don't care," said Aunt Emma. "Everything is old anyway. I like to see them play. They make me laugh."

"You have too many cats," said Miss Wilson. "People are laughing at you."

"Oh, shush," said Aunt Emma. "I'm an old lady. I don't care what people say."

She looked at the clock. "My goodness," she said. "It is my bedtime. All of you, shoo."





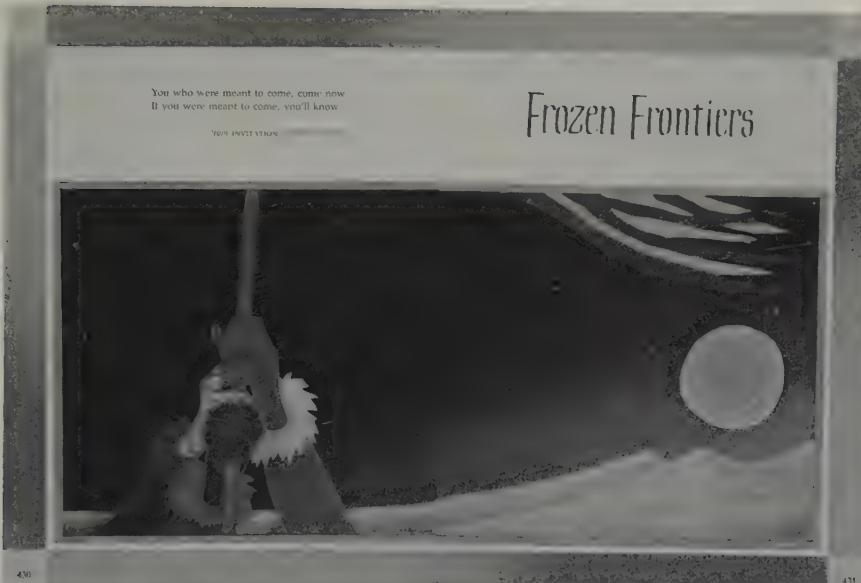
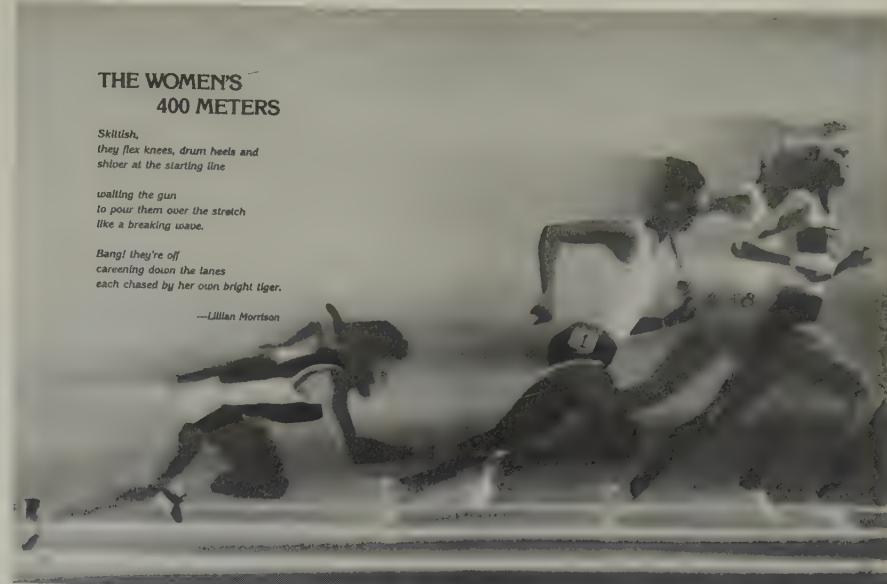
THE WOMEN'S 400 METERS

Skilful,
they flex knees, drum heels and
shiver at the starting line

waiting the gun
to pour them over the stretch
like a breaking wave.

Bang! they're off
careening down the lanes
each chased by her own bright tiger.

—Lillian Morrison



Frozen Frontiers

I Touched the Sun



ROADS GO EVER EVER ON



Seafaring
Women

from the book by Linda Gould De Pinto

Merchant ships came in many shapes and sizes and sailed in many seas. Not all of the demands were equally challenging. But certainly the man selected of all the men in the nineteenth century was a comrade of the great clipper ship, which was the first to be chosen to set speed records for the passageway around Cape Horn to Japan or China. Prices were always highest for the fleet ship to bring in the goods. Two women briefly commanded clippers before the end of the century. Both of these were graceful ships. Both of course assumed command only in an emergency, because they were there when needed and because the captain was

Hannah Burgess certainly never expected to take command of a clipper or even to go it alone when she married William Burgess in 1852. Indeed, she was seafaring on her honeymoon during a short trip between Boston and Cape Cod. The trip out was not too bad. "Two rather sick," she recorded in her journal, "but still having eaten an omelet. I could not vomit. There is a swell [sic] on board an 800-ton ship and heave then another. Real sport!" After spending a fine day on Cape Cod, toppling over a huge wave, the captain took his wife and three men on the ferry—this time was much worse. "I was so dizzy it took two or three men to steady me while reaching the settee," she wrote.

William Burgess was about to take command of the clipper ship *Whitland*, which was still under construction on the stocks when he died. It is not known when he was buried, but Burgess' death must have been difficult. He was gone for a year when his next kommer, his wife, came to see with him. And wonders of wonders—on the great ocean-going clipper *Hannah Burgess* was not sea-kid at all! Hoping only to avoid the unhappiness that

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Voces De
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PREFACE

Introductory note

Voces de Hispanoamérica: antología literaria is the result of many years of teaching Spanish-American literature both at the graduate and the undergraduate level, and of working with different types of anthologies. Our teaching experiences convinced us of the need for a new kind of anthology, one that would meet the demands of today's instructors, and those of a more sophisticated audience. This book is our solution to the problems we faced in finding the right combination and presentation of literary materials. It is our hope that it will meet your needs as well.

Features of the text

Voces de Hispanoamérica is an up-to-date anthology which includes authors from the Colonial period to the present. It incorporates some of the most influential writers in Spanish America today and gives women authors the representation they merit. In addition, *Voces* takes into account the fact that students must be provided with the necessary background information and context in studying, analyzing or evaluating literary works, and presents them with detailed essays for each of the five historical periods included. Finally, the single volume format was conceived as an easily adaptable format in one- or two-semester courses. These features are not present in texts currently published in the United States.

Prospective users

Voces de Hispanoamérica is primarily intended for students enrolled in a one- or two-semester introductory course of Spanish American literature. It can also be adopted as a reader in fourth semester or more advanced Spanish courses. Furthermore, the introductory essays and literary selections, plus the

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by WWF Paper Corpora-
tion

Binding

Adhesive case by C. J.
Krehbiel. Endlinings
Rainbow Parchment
Desert Tan

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tions by New England
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Mylar coating. Bodoni
display

6 x 9 inches

576 pages

\$24.00 retail

7,000 copies

Judges' Comments

Good use of cream-col-
ored paper. Typeface is
well chosen.

serable de mí! trájeme a mí conmigo y traje mi mayor enemigo en esta inclinación, que no sé determinar si por prenda o castigo me dio el Cielo, pues de apagarse o embarazarse con tanto ejercicio que la religión tiene, reventaba como pólvora, y se verificaba en mí el *privatio est causa appetitus*.¹⁰

Volví (mal dije, pues nunca cesé): proseguí, digo, a la estudiosa tarea (que para mí era descanso en todos los ratos que sobraban a mi obligación) de leer y más leer, de estudiar y más estudiar, sin más maestro que los mismos libros. Ya se ve cuán duro es estudiar en aquellos caracteres sin alma, careciendo de la voz viva y explicación del maestro; pues todo este trabajo sufría yo muy gustosa, por amor de las letras. ¡Oh, si hubiese sido por amor de Dios, que era lo acertado, cuánto hubiera merecido! Bien que yo procuraba elevarlo cuanto podía y dirigirlo a su servicio, porque el fin a que aspiraba era a estudiar Teología¹¹ pareciéndome menguada inhabilidad, siendo católica, no saber todo lo que en esta vida se puede alcanzar, por medios naturales, de los divinos misterios; y que siendo monja y no seclar, debía, por el estado eclesiástico, profesar letras; y más siendo hija de un San Jerónimo,¹² y de una Santa Paula,¹³ que era degenerar de tan dociles padres ser idiota la hija. Esto me proponía yo de mí misma y me parecía razón; si no es que era (y eso es lo más cierto) lisonjear y aplaudir a mi propia inclinación, proponiéndole como obligatorio su propio gusto.

(1691)

Redondillas¹⁴**I**

Hombres necios que acusáis
a la mujer sin razón,
sin ver que sois la ocasión
de lo mismo que culpáis;

si con ansia sin igual
solicítais su desdén,
¿por qué queréis que obren bien,
si las incitáis al mal?

10. "La privación es causa de apetito".

11. Teología: se consideraba que esta ciencia era la reina de las diversas ramas del saber.

12. San Jerónimo: padre y doctor de la Iglesia (347-420). Tradujo la Biblia al latín en la versión llamada *Vulgata*. El convento donde profesó sor Juana era de la Orden de San Jerónimo y por eso ella se considera hija espiritual del Santo.

13. Santa Paula: discípula de San Jerónimo. Sor Juana profesó en el Monasterio de Santa Paula de la Orden de San Jerónimo.

14. Redondilla: estrofa de cuatro versos de ocho sílabas (octosílabos) de rima consonante (abba). Sor Juana no le dio título a ninguno de sus poemas, excepto *El sueño*, y por eso hoy se les conoce por el primer verso.

Combatís su resistencia

10 y luego, con gravedad,
decís que fue liviandad
lo que hizo la diligencia.

Parecer quiere el denudo
de vuestro parecer loco,
15 al niño que pone el coco
y luego le tiene miedo.

Queréis, con presunción necia,
hallar a la que buscáis,
para pretendida, Thais,¹⁵
20 y en la posesión, Lucrecia.¹⁶

¿Qué humor puede ser más raro
que el que, faltó de consejo,
él mismo empaña el espejo,
y siente que no esté claro?

25 Con el favor y el desdén
tenéis condición igual,
quejándoos, si os tratan mal,
burlándoos, si os quieren bien.

Opinión, ninguna gana;
30 pues la que más se recata,
si os admite, es ingrata,
y si os admite, es liviana.

Siempre tan necios andáis
que, con desigual nivel,
35 a una culpáis por cruel
y a otra por fácil culpáis.

¿Pues cómo ha de estar templada
la que vuestro amor pretende,
si la que es ingrata, ofende,
40 y la que es fácil, enfada?

Mas, entre el enfado y pena
que vuestro gusto refiere,
bien haya la que no os quiere
y quejáos en hora buena.

45 Dan vuestras amantes penas
a sus libertades alas,
y después de hacerlas malas
las queréis hallar muy buenas.

¿Cuál mayor culpa ha tenido
50 en una pasión errada;
la que cae de rogada,
o el que ruega de caído?

¿O cuál es más de culpar,
aunque cualquiera mal haga;
55 la que peca por la paga,
o el que paga por pecar?

Pues, ¿para qué os espantáis
de la culpa que tenéis?
Queredlas cual las hacéis
60 o hacedlas cual las buscáis.

Dejad de solicitar,
y después, con más razón,
acusaréis la afición
de la que os fuere a rogar.

65 Bien con muchas armas fundo
que lida vuestra arrogancia,
pues en promesa e instancia
juntáis diablo, carne y mundo.¹⁷

II

Este amoroso tormento
que en mi corazón se ve,
sé que lo siento y no sé
la causa por que lo siento.

15. Thais: o Tais, cortesana griega del siglo IV a. de J.C., amante de Alejandro Magno y su acompañante en el viaje que éste hizo al Asia.

16. Lucrecia: esposa de Tarquino Colatino que, violada por el hijo del rey de Roma, se suicidó avergonzada. El ofendido esposo se convirtió en líder de la rebelión que dio fin a la monarquía romana.

17. Diablo, carne y mundo: los tres enemigos del alma según la doctrina católica.

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**Nursing Pharmacology
—An Integrated
Approach to Drug
Therapy and Nursing
Practice**

**Alvin A. Swonger and
Myrtle P. Matejski**

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Catherine Dorin

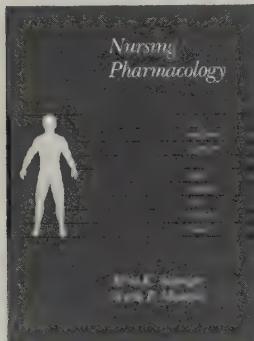
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with Baskerville Display



CHAPTER 9

Introduction to the Central Nervous System

Overview of the Central Nervous System

Inputs
Outputs

Processing: Special Functions of the Principal Brain Regions and Systems

The Brainstem
The Diencephalon
The Cerebellum and Corpus Striatum
The Limbic System
The Cerebral Cortex

The Physiology of Nerve Cells

Characteristics of the Neuron
Resting State

Nerve Cell Function: Conduction

Nerve Cell Function: Neurotransmission

Mechanisms of Synaptic Transmission
Drug Effects on Synaptic Transmission
The Major CNS Transmitters

Overview of the Central Nervous System

Drugs may alter central nervous system functioning (such as mood, arousal state, muscle tone, relay of sensory inputs, memory, learning, or motor coordination) by interacting either with specific regions or systems of the brain or with chemicals that serve as neurotransmitters. A basic knowledge of both neuroanatomy and neurochemistry is therefore necessary for understanding the action of drugs that affect the central nervous system (CNS). This chapter reviews the essentials of neuroanatomy and neurochemistry, with the goal of providing a general description of (1) how the central nervous system receives and processes information and generates behaviors, (2) how the most important brain regions and systems contribute to the regulation of various functions, and (3) how nerve cells transmit information.

The major brain regions (Figure 9-1 and Table 9-1) from lowest to highest are the medulla oblongata, pons, cerebellum, midbrain, hypothalamus, thalamus, corpus striatum, limbic system, and cerebral cortex. Locations within the nervous system are designated as follows: the top of the brain is designated *anterior*, or *rostral*; the lower part is designated *posterior* or *caudal*; the back of the brain is *dorsal* and the front is *ventral*; *medial* means toward the middle and *lateral* means toward the side, left or right.

The activities of the CNS can be divided into three categories (Figure 9-2): (1) inputs, the flow of information into brain centers; (2) outputs, control of muscles, organs, and glands; and (3) processing

Figure 9-1
Major brain regions

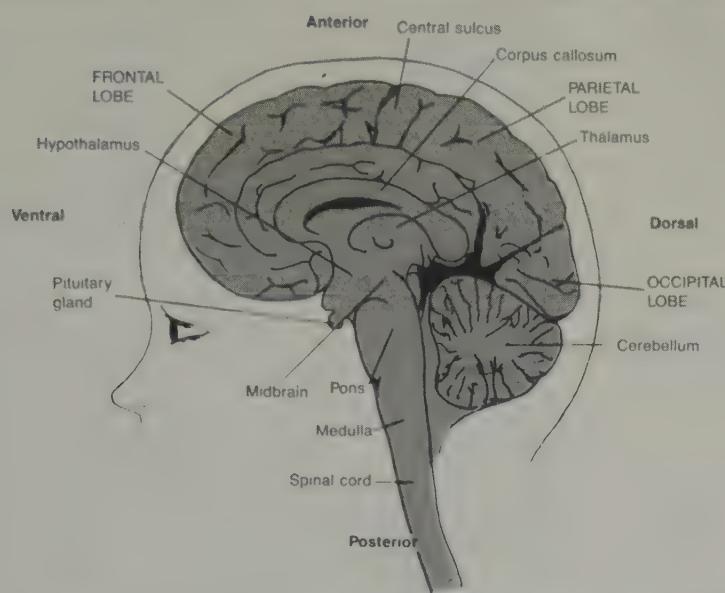


Figure 9-2

Overall organization of the brain is indicated in a rough caricature that suggests the flow of information from the input of sensory signals by receptor cells (A) to the eventual output by motor neurons (Z) terminating on muscle cells. The outputs of receptors and neurons usually branch to send diverging signals to the next stage. Most neurons receive converging inputs, both excitatory and inhibitory, from earlier stages. Something is known about the significance of the connections near the input end of the brain (B, C) and near the output end (X, Y). Far less is known about the workings of regions in between, which make up most of the brain. From D. H. Hubel. *The brain*. *Sci. Am.* 241:51, 1979 © 1979 by Scientific American, Inc. All rights reserved.

which includes all intervening steps. Some inputs and outputs (carried by sensory and motor systems) relate to the interaction of the organism with the environment while others (physiochemical and autonomic inputs, autonomic and endocrine outputs) provide for maintenance of organ functions and the internal fluid environment.

Inputs

We obtain information about the physical environment through specialized sensory receptors: rods and cones in the retina of the eye, hair cells of the ear, taste buds on the tongue, dendrites of olfactory neurons, touch and pain receptors in the skin; spindle organs of muscles and tendons, and hair cells of the vestibular system in the inner ear. Impulses generated by the action of appropriate stimuli on these receptors are conducted along **afferent** nerve fibers toward the brain. Neither the generation nor the conduction of these nerve impulses is particularly susceptible to the influences of drugs, with the exception of the action of aspirin-like drugs on pain receptors.

Information about the status of the internal fluid environment and organ function reaches the

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Judges' Comments
Good choice of paper. Enormous amount of information, well organized.

Allyn and Bacon

Discovering Psychology

Neil Carlson

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Curriculum ConceptsCover Designer
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Curriculum ConceptsProduction Coordinator
Bill Alberti/Linda Cox*Composition*10 on 12 Melior by York
Graphic Services*Printing*Web offset in four colors
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226

PART B LEARNING AND COGNITION

retrograde amnesia can extend back for a period of days or even weeks. Obviously, the loss of memories in such a case involves more than short-term memories. Why recent long-term memories are more vulnerable to injury than older long-term memories is a mystery.

From events such as my simple story we can draw two tentative conclusions. Because only recently perceived information is disrupted by a minor head injury, (1) short-term memory and long-term memory must be physiologically different, and (2) the transfer of information from short-term memory to long-term memory must take time. Information stored in fragile short-term memory is eventually consolidated into more stable long-term memory.

As soon as electroshock treatment came into therapeutic use, hospital personnel noticed that it appeared to produce amnesia for recent events. Zubin and Barrera (1941) confirmed that people who had received electroshock treatments could not remember afterward what had happened just before the electrical current was applied. Electroshock treatment, like head injury, appears to prevent consolidation. Probably, the storm of neural activity disrupts short-term memory and thus prevents the transfer of information to long-term memory. A single electroshock treatment does not damage long-term memory, but repeated treatment can cause permanent harm. Patients who have received hundreds of electroshock treatments have suffered long-term memory loss and become unable to learn anything new.

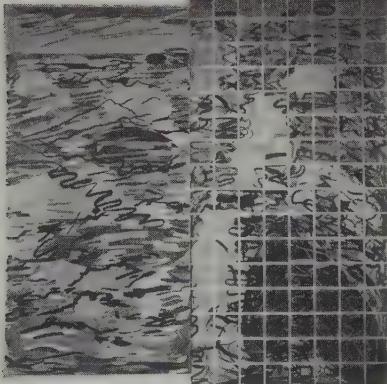
Because a single electroshock treatment disrupts short-term memory but not long-term memory, we can conclude that the brain stores old and new memories in different ways. The most likely explanation (proposed by Hebb, 1949) is that short-term memories are held by means of neural activity: that is, the information is encoded as a particular pattern of neural firing. Rehearsal is a behavior that permits us to prolong this neural activity. If something disrupts the pattern before consolidation has taken place, the information is lost. An electroshock treatment can produce the disruption by causing neurons to fire wildly, and a mild head injury can temporarily depress the ability of neurons to respond normally.

The physiological evidence suggests that long-term memory involves some physical change in the neural structure of the brain that is not disrupted by electroshock treatment or

by mild head injury. That is, there seems to be some sort of "wiring change" that encodes the information. For example, certain synapses between neurons may change in size, or new synaptic connections may develop. The next section discusses the behavioral and physiological characteristics of long-term memory in more detail.

- What processes have been suggested as reasons for failure of short-term memory?
- What is the consolidation hypothesis, and how is it supported by the recency effect and the primacy effect?
- How do head injury and electroshock treatment affect long-term and short-term memory?

DISCOVERING PSYCHOLOGY



Neil R. Carlson

Like short-term memory, long-term memory retains information that is encoded in terms of sensory characteristics, but it also retains information that is encoded in terms of links with information that was learned earlier (that is, meaning). As we saw in the section on short-term memory, memory involves intermodal interactions. That is, when we retrieve a memory of an object, we can simultaneously recall what it looks like, sounds like, and feels like. Even though physiological evidence indicates that the memories of these properties are stored in different locations in the brain, they are tied together, undoubtedly by neural connections. Thus, any form of sensory input can cause the retrieval of all modes of storage. The sight of a kitten recalls its furry softness; the sound of a distant whistle evokes an image of a train.

Depth of Processing

One of the most influential models of memory was presented by Craik and Lockhart (1972). They conceived of memory as a by-product of perceptual analysis. A **central processor**, analogous to the central processing unit of a computer, can analyze sensory information on several different levels. Because the central processor has a limited capacity, it cannot deal with all aspects of a stimulus. A person can

control the level of analysis by paying attention to different features of the stimulus. If the person focuses on the superficial sensory characteristics of a stimulus, then these features will be stored in memory. If the person focuses on the meaning of a stimulus and the ways in which it relates to other things the person already knows, then these features will be stored in memory. For example, consider this word:

tree

You can see that the word is written in black type, that the letters are lowercase, that the bottom of the stem of the letter t curves upward to the right, and so on. Craik and Lockhart referred to these characteristics as surface features, and to their analysis as **shallow processing**. In contrast, consider what the word tree means. You can think about how trees differ from other plants, what kinds and varieties of trees you have seen, what kinds of foods and



In some cases, visual images can trigger memories more easily than reading about the same event.

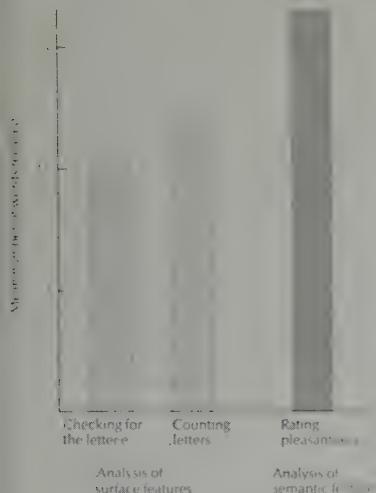


FIGURE 7.12

Mean number of words recalled after performing tasks that required shallow or deep processing. (Based on Craik, F.I.M., and Lockhart, R.S. *Journal of Verbal Learning and Verbal Behavior*, 1972, 11, 671-684.)

what kinds of wood they provide, and so on. These features are called **semantic features**, and their analysis is called **deep processing**. In this context, **semantic** refers to a word's meaning. In general, according to Craik and Lockhart, deep processing leads to better retention than surface processing does.

Among the evidence cited by Craik and Lockhart to support their model were the results from a study by Hyde and Jenkins (1969). These investigators asked subjects to analyze lists of words. Some subjects were asked to analyze surface features—to count the letters in each word or to see whether the word contained the letter e. Other subjects were asked to analyze deeper features—to think about the word and decide how pleasant or unpleasant they found it to be. Even though the subjects knew that they would be tested later to see how many words they could recall, those who engaged in a deeper level of processing remembered more words. (See Figure 7.12.)

An interesting experiment by Craik and Tulv

Cover

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8 1/2 x 10 7/8 inches

608 pages

\$28.50 net

20,000 copies

Designer's Comments

This title is aimed at the lower end of the introductory psychology market. Our photo selection and design reflect this—open format and prominent placement of interesting photos. The students at this level have grown up watching MTV—and we have to recognize this in our design.

Judges' Comments

Good use of four color. Design is clear, open.



PART C

MOTIVATION, EMOTION, AND CONSCIOUSNESS



**D. C. Heath and
Company**

**General Chemistry,
8th Edition**

**Henry F. Holtzclaw, Jr.
and William R.
Robinson**

Designer
Victor Curran

Cover Designer
Steve Snider

Interior Illustrator
Patrice Rossi

Manuscript Editor
Antoinette Schleyer

Art Editor
Martha Shethar

Production Coordinator
Michael O'Dea

Composition
10 on 12 Times Roman
Linotron by York
Graphic Services with
Stempel Schadow dis-
play

Printing
Web offset in four colors
by R. R. Donnelley &
Sons. Separations by
York Graphic Services

Paper

45# Pub Matte supplied
by Mead

Binding

Smyth sewn casebound
by R. R. Donnelley. End-
linings sheetfed offset in
two colors by R. R. Don-
nelley

Cover

Sheetfed offset in five
colors by Federated
Lithogravers/Printers on
Corvon 120. Separations
by York Graphic Serv-
ices

8 x 10 inches

1024 pages

\$49.35 retail

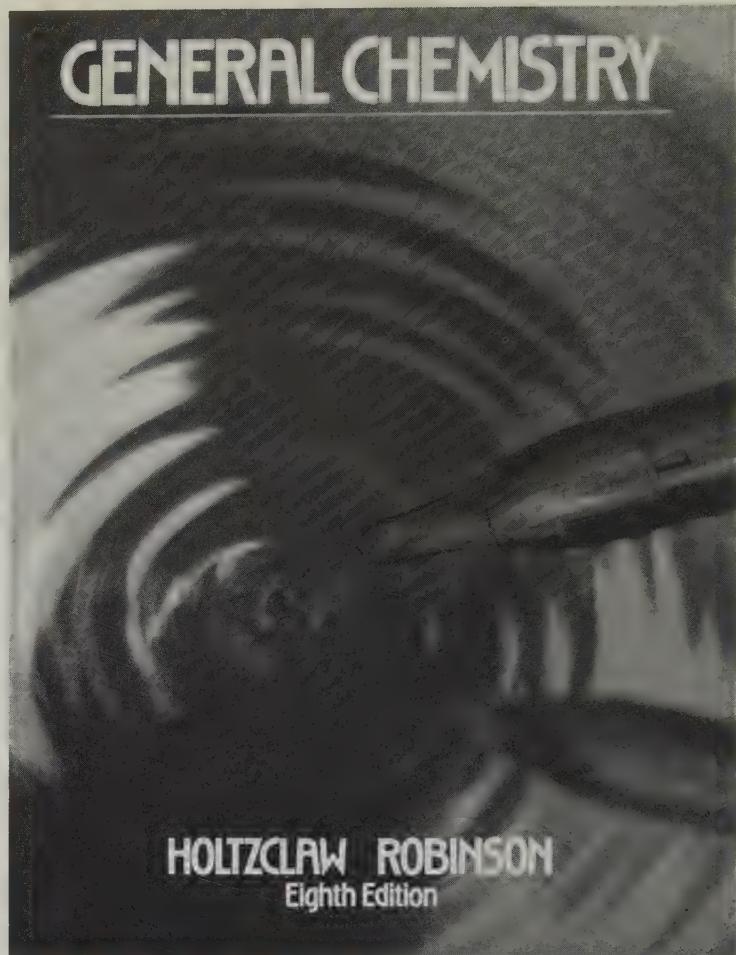
23,000 copies

Designer's Comments

Single-color screens on
recurring text elements
allowed us much better
control of color in half-
tones on press. Stempel
Schadow was a happy
discovery. It shares
many characteristics
with Melior, but is more
angular.

Judges' Comments

Best four-color book in
category. Good screen
values. Art is sized well.
Very clean book.



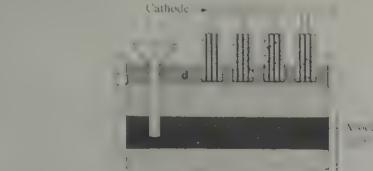
Iron anodes (↑)

Al₂O₃ dissolved in molten Na₃AlF₆ (↑)
Molten aluminum (↓)
Bubbles of O₂, CO, and CO₂
Carbon cathodes (↓)

Figure 13.8 A cell for the purification of aluminum

Figure 13.9
The Bénes electroytic cell for the purification of aluminum. [a] in the bottom portion of the cell in contact with the an

electrolysis proceeds, the aluminum in the bottom layer is oxidized and passes into solution in the electrolyte as Al³⁺, leaving the impurities behind; they are not oxidized under these conditions. The aluminum ion is reduced at the cathode. During electrolysis, purified aluminum is drawn off from the upper layer, and the impure metal is added to the lower layer



13.3 Uses of the Active Metals

The alkali metals are not suitable for structural uses because of their reactivity and softness. They react with air and can be cut with a knife (Fig. 13.10). Their major utility stems from their reactivity and low melting points, although lithium is used to a limited extent in some alloys. Lithium-lead alloys are used in bearings, and lithium-magnesium and lithium-aluminum alloys are used in aviation and aerospace applications because of their lightness.

The alkali metals are silvery-white in color and are excellent conductors of heat and electricity. The metals are generally stored under kerosene or in sealed containers to prevent reaction with air or moisture (Fig. 13.7). The heat evolved when sodium and potassium react with water may cause the hydrogen produced or the metal to ignite. Rubidium and cesium ignite in contact with water. Never touch an alkali metal with your fingers; the heat of the reaction of the metal with the moisture of your skin could cause ignition of the metal.

Sodium is used as a reducing agent in the production of other metals (such as potassium, titanium, zirconium, and the heavier alkali metals) from their chlorides or oxides. Lithium and sodium are used as reducing agents in the manufacture of certain organic compounds including dyes, drugs, and perfumes. Sodium and its compounds

import a yellow color to a flame (Fig. 13.11). The yellow light penetrates fog well, so sodium is used in street lights. The synthetic rubber industry consumes large amounts of sodium, and the metal is used to prepare compounds such as sodium peroxide and sodium oxide that cannot be made from sodium chloride. Potassium has no major uses for which sodium cannot be substituted, so the uses of potassium are limited.

Magnesium is a silvery-white metal that is malleable and ductile at high temperatures. Although very reactive, it does not undergo extensive reaction with air or water at room temperature, due to the protective oxy-carbonate film that forms on its surface (Section 13.1, Part 2). Magnesium is the lightest of the widely used structural metals; most of the magnesium produced is used in making light-weight alloys, the most important of which are those with aluminum and zinc.

The potent reducing power of hot magnesium is utilized in preparing many metals and nonmetals, such as silicon and boron, from their oxides. Indeed, the affinity of magnesium for oxygen is so great that burning magnesium will react with carbon dioxide, reducing the carbon of the oxide to elemental carbon.



(Thus a CO₂ fire extinguisher cannot be used to put out a magnesium fire.) The brilliant white light emitted by burning magnesium makes it useful in flashbulbs, flares, and fireworks.

Calcium, strontium, and barium are all silvery-white metals that are brittle, malleable, and ductile. Calcium is harder than lead, strontium is as about as hard as lead, and barium is quite soft. Calcium is used as a dehydrating agent for certain organic solvents, as a reducing agent in the production of certain metals, as a scavenger to remove gases in certain metals in metallurgy, as a hardening agent for lead used for covering cables and making storage battery grids and bearings, in steel-making when alloyed with silicon, and for no other purpose.

Elemental strontium is not abundant and has no commercial uses. Barium is used as a degassing agent in the manufacture of vacuum tubes, and alloys of barium and nickel are used in vacuum tubes and spark plugs because of their high thermionic electron emission. It is interesting that Mg²⁺ and Cu²⁺ are not poisonous but Ba²⁺ and

Figure 13.10
Sodium is so soft that it can be cut with a knife

Figure 13.11
Hot sodium or sodium salts causes emission of a bright yellow light



22



Ninety percent of the atoms in the universe are hydrogen atoms

In Chapter 20 we discussed the general behavior of the nonmetals in a group. In this chapter and the next we will examine the chemical behavior of some of these elements in more detail. This chapter treats hydrogen, oxygen, sulfur, and the halogens. The next chapter will treat carbon, nitrogen, phosphorus, and the noble gases.

Hydrogen

Early in the sixteenth century the Swiss-German physician Paracelsus noted that a flammable gas was formed by the reaction of sulfur and with iron. However, it was not until 1661 that Cavendish, an Englishman, recognized this gas as a distinct substance and prepared it by the action of various acids on certain metals and by the novel

22.1 Occurrence and Preparation of Hydrogen

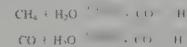
Hydrogen is the most abundant element in the universe. The sun and other stars appear to be composed largely of hydrogen, as do the gases found in interstellar space. It is estimated that 90% of the atoms in the universe are hydrogen atoms. However, hydrogen is only the ninth most abundant element in the earth's crust, and only negligible quantities are found in the uncombined state on the earth.

Hydrogen comprises nearly 10% by weight of water, its most abundant compound. It is an important part of the tissues of all plants and animals, petroleum, many minerals, cellulose and starch, sugar, fats, oils, alcohols, acids and bases, and thousands of other substances. Hydrogen is also present in the atmospheres of the other planets.

Hydrogen is a colorless, tasteless, odorless, and tasteless gas. It is lighter than air and is the least dense element. It is also the easiest element to liquefy. When hydrogen is cooled and compressed, hydrogen changes to a liquid that boils at -253°C (20 K) and freezes at -259°C (14 K).

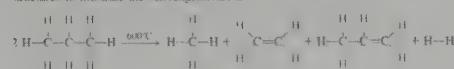
Hydrogen is more expensive to isolate than elements like oxygen and nitrogen that are found in the air in an uncombined state. Hydrogen must be obtained from compounds by breaking chemical bonds, and thus requires much more energy than simply condensing an element or separating it from other substances found in air. The most common methods of preparing hydrogen follow.

1. FROM HYDROCARBONS. Hydrogen is produced commercially in large quantities from the hydrocarbons in oil and natural gas. **Hydrocarbons** are compounds which contain only carbon and hydrogen. When a mixture of methane (CH_4), the principal component of natural gas, and steam is heated to a high temperature in the presence of a catalyst, a gaseous mixture of carbon monoxide, carbon dioxide, and hydrogen is produced.



These are typical reactions of hydrocarbons, and other hydrocarbons may be substituted for methane.

Hydrocarbons can be converted to other substances by exposure to the presence of a catalyst. These reactions, called **cracking reactions**, are used to refine petroleum and may produce hydrogen as a by product. One example, using Lewis structures to illustrate the rearrangements,



2. ELECTROLYSIS. Hydrogen is produced when a direct current of electricity is passed through water containing a small amount of an electrolyte such as H_2SO_4 .

PWS-Kent Publishing
Company

Managerial Accounting,
5th Edition

Geraldine F. Dominiak
and
Joseph G. Louderback
III

Managerial Accounting

Fifth Edition



Dominiak and Louderback

Designer
Leslie Baker

Cover Designer
Nancy Lindgren

Manuscript Editor
Leslie Baker

Production Coordinator
Marcia A. Locke

Composition
10 on 12 Times Roman
Linotron 202 by BI-COMP, Inc. with Eras display

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Paper

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Cover

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7 1/2 x 9 1/4 inches

832 pages

\$34.50 net

25,000 copies

Judges' Comments
Great use of color.
Cleanest of all books.
Good single-page design and choice of second color.

The right choice depends on the nature of the firm's operations and on the attitudes and philosophy of top managers.

The regarding speakers of a responsibility accounting system may be cost centers or decentralized centers called profit or investment centers. Most firms use all three types of responsibility centers. At least, the prior two suggesting the firm for reporting purposes the individual responsibility for the costs responsible for only that which they can control.

Cost allocations may be a focal point in responsibility accounting as they have been used to tie in incentive dimensions of decision making. Conflicting objectives of cost allocation among managers for which they receive and reporting on the controllable elements of the managers' operations, tends to increase the motivation. Transfer prices, the cost of which is estimated and for which a profit center can produce problems similar to those associated with cost allocation. The definitive definition of allocations to responsibility accounting makes it difficult to draw general conclusions about the best or most useful approach to follow.

KEY TERMS



artificial profit center
centralized organization structure
cost center
decentralized organization structure
goal congruence
investment center
natural profit center

profit center
responsibility accounting
responsibility center
service department
traceable cost
transfer price

REVIEW PROBLEM

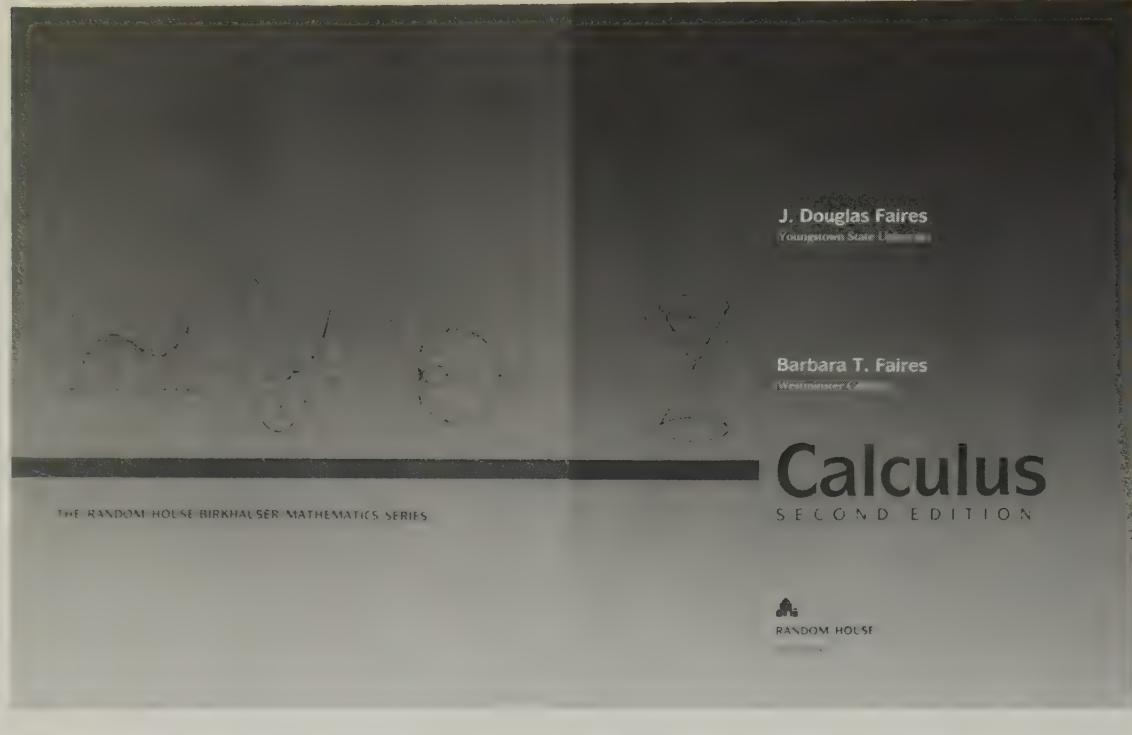
Wolpert Company makes and sells air conditioners and operates in three regions: the Northeast, Southeast, and Southwest. Data for 19X5 are given below, in thousands of dollars.

	Northeast	Southeast	Southwest
Sales	\$2,400	\$5,600	\$3,800
Variable cost of sales	1,220	2,200	1,700
Variable selling costs	170	330	240
Direct fixed costs:			
Production	310	810	440
Selling	240	400	280
Administration	320	440	380
Total direct traceable fixed costs	\$70	\$1,650	\$1,100
Regional profit	\$ 140	\$1,420	\$ 760
Common fixed costs:			
Selling			110
Administration			450
Total joint costs			\$560
Income			\$1,760

Common fixed costs were \$450,000 for administration and \$110,000 for selling.

Required: Prepare a performance report by region, showing contribution margin and regional profit. Show common costs as lump-sum deductions in the total column.

Random House

Calculus,
2nd EditionJ. Douglas Faires and
Barbara T. FairesDesigner
Geri Davis for QuadrataCover Designer
David LindrothIllustrator
Scientific IllustratorsManuscript Editor
Margaret PinetteArt Editor
Geri Davis for QuadrataProduction Coordinator
Michael Weinstein

88

CHAPTER 2 THE DERIVATIVE

2.1 THE SLOPE OF A CURVE

89

The derivative is a fundamental concept of calculus that permits us to study instantaneous rates of change in functional values. Applications of this concept are found in nearly every area of scientific study. The derivative is used by physicians to study the motion of particles; by biologists to study the growth rate of organisms; and by engineers to study a multitude of subjects, including heat flow, circuit theory, and the effects of chemical reactions. Economists analyze marginal cost and revenue using the derivative, and psychologists use it to study the response to stimuli.

Mathematics is an object that depends on methods of approximation or statistics frequently makes use of the derivative. Although the applications come from diverse areas, they are linked by the common need to measure the rate of change in a certain quantity relative to the change in another quantity.

2.1

The Slope of a Curve

The slope of a line is a constant that describes the direction of the line. In Section 1.2 we saw that if a line with equation $y = mx + b$ has a positive slope m , the values of y increase as x increases. If the line has a negative slope, the values of y decrease as x increases. The magnitude of m describes the rate at which the values of y are increasing or decreasing, as shown in Figure 2.1.

The increasing and decreasing behavior of an arbitrary curve is more



Figure 2.1

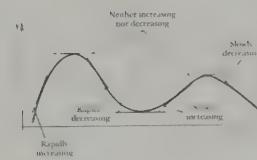


Figure 2.2

difficult to describe because this behavior can vary with the points on the curve (see Figure 2.2). To describe the slope, or direction, of the graph of an arbitrary function at a particular point, we use the notion of a tangent line to the graph of the function at the point.

In an intuitive sense, the tangent line to the graph of a function f at a point $(a, f(a))$ is the line that:

- passes through the point $(a, f(a))$, and
- has a slope that indicates at what rate the graph of f is increasing or decreasing at $(a, f(a))$.

(see Figure 2.3).

The first condition is well defined and easy to fulfill. A nonvertical line with slope m passing through $(a, f(a))$ has an equation of the form

$$y - f(a) = m(x - a)$$

To see how the second condition is satisfied, let us return to a problem discussed in Example 6 of Section 1.5.

Consider the function described by $f(x) = x^3$. The graph of f near the point $(1, 1)$ is crudely approximated by the *secant lines* shown in Figure 2.4 on the following page. These lines are obtained by choosing small numbers $h \neq 0$ and constructing lines that pass through $(1, 1)$ and $(1 + h, (1 + h)^3)$. It appears from the following figure that the secant lines approach the tangent line as h approaches zero.

$$\frac{(1 + h)^3 - 1}{(1 + h) - 1} = \frac{1 + 3h + 3h^2 + h^3 - 1}{h} = \frac{3h + 3h^2 + h^3}{h} = 3 + 3h + h^2$$

so the slope of the tangent line at $(1, 1)$ is

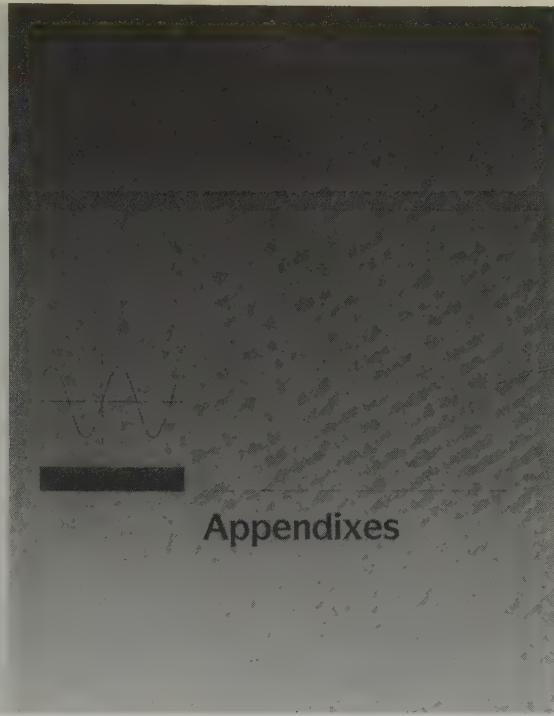
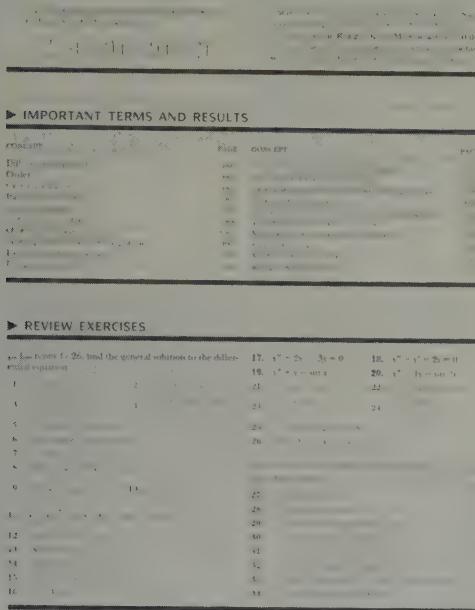
$$\lim_{h \rightarrow 0} \frac{(1 + h)^3 - 1}{h} = \lim_{h \rightarrow 0} \frac{1 + 3h + 3h^2 + h^3 - 1}{h} = \lim_{h \rightarrow 0} (3 + 3h + h^2) = 3$$

Tangent line

Figure 2.3

Secant line at $(a, f(a))$





Composition

10 on 12 New Baskerville Book APS-5 by Progressive with Symbol Bold display

Printing

Web offset in two colors by Rand McNally & Company

Paper

45 lb. Somerset Matte from S. D. Warren supplied by Lindenmeyr

Insert

Sheetfed offset in four colors by New England Book Components on 80# coated stock. Separations by New England Book Components

Binding

Casebound by Rand McNally. Endlinings printed by New England Book Components on 80 lb. stock

Cover

Sheetfed offset in four colors by New England Book Components. Separations by Laser Graphics. Polypropylene laminate. Baker Signet display

Jacket

Printed in four colors with separations by Laser Graphics

8 x 10 inches

1216 pages

\$72.00 retail

7,500 copies

Judges' Comments

Great chapter openers. Bulk of information very well organized. Great choice of paper.

**Harvard University
Press**

Surprise Attack

Ephraim Klam

Designer
Amy Bernstein

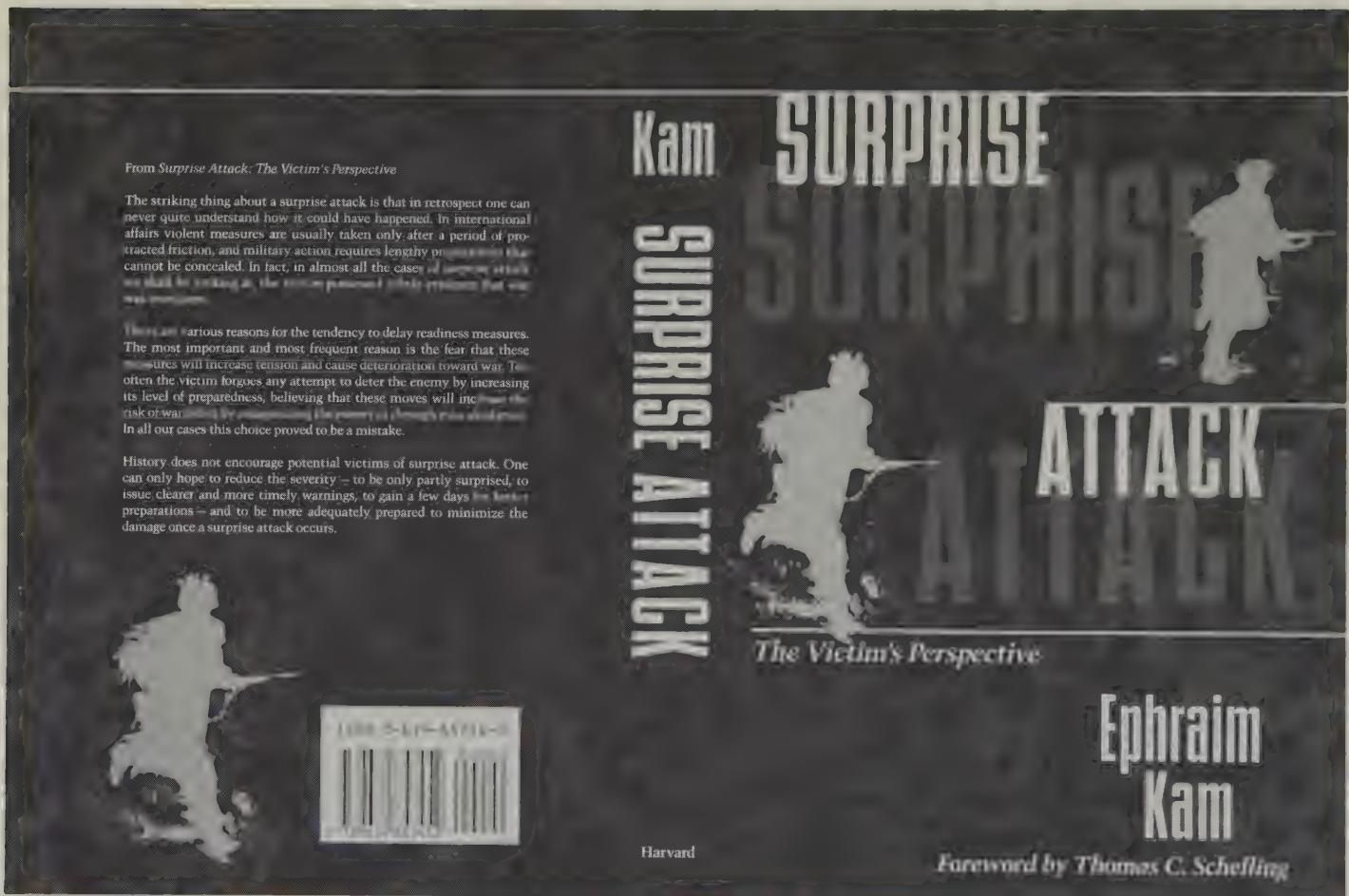
Production Coordinator
Jerry Picardi

Composition
Trump Medieval, Binder Style Heavy Linotron 202, Dover Book by Eastern Typesetting Company

Printing
Sheetfed offset in two colors by John P. Pow Company. Liquid laminate Powkote

Judges' Comments
Sets a tone – nice and bold.

Paper
80# Warren Lustro Offset Enamel Gloss supplied by John P. Pow Company



Harvard University
Press

*Festivals and the French
Revolution*

Mona Ozouf, translated
by Alan Sheridan

Designer
Gwen Frankfeldt

Production Coordinator
Ellen Glisker

Composition
Frys Ornamented,
Stradivarius, Caslon
Shaded, Caslon 540,
Garamond No. 3 Lino-
tron 202 by Eastern
Typesetting Company

Printing
Sheetfed offset in four
colors by New England
Book Components. Sep-
arations by New Eng-
land Book Components.
Film laminate

Paper
80# Lustro Offset
Enamel Gloss White
from S. D. Warren Com-
pany

Judges' Comments
Good color contrast.
Nice printing. Lots of
elements handled suc-
cessfully.



Academic Press

Ramanujan Revisited

George E. Andrews,
Richard A. Askey,
Bruce C. Berndt, K. G.
Ramanathan, and
Robert A. Rankin

Designer

Elizabeth Tustian

Production Coordinator

Elizabeth Tustian

Composition

Goudy Bold and Goudy
Old Style by Xanadu
Graphics

Printing

Sheetfed offset in two
colors by New England
Book Components. Sep-
arations by New Eng-
land Book Components.
Polypropylene film

Paper

80# Warrenflo from
S. D. Warren supplied
by New England Book
Components

Designer's Comments

The book's budget dictat-
ed a two-color cover.
The ochre background
color was picked for two
reasons. First, the book
is a collection of papers
given at a conference in
honor of a mathemati-
cian from India who was
born a century ago, and
the yellow ochre color is
one used often in India.
Second, the combination
of the background and
black made the duotone
on the front cover look
like the actual bronze of
the statue.

Judges' Comments

A nice feel for a cover
developed on a limited
budget for a proceed-
ings book.

Ramanujan Revisited

Proceedings of the Centenary Conference

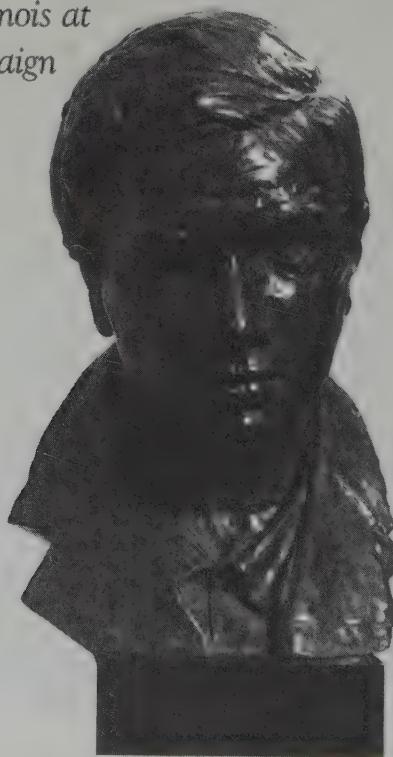
University of Illinois at

Urbana-Champaign

June 1-5, 1987

Edited by

George E. Andrews
Richard A. Askey
Bruce C. Berndt
K. G. Ramanathan
Robert A. Rankin



Butterworth Publishers

Designer

Dick Hannus

Fundamentals of Gear Design

Production Coordinator

Kathy Benn McQueen

R. J. Drago

Composition

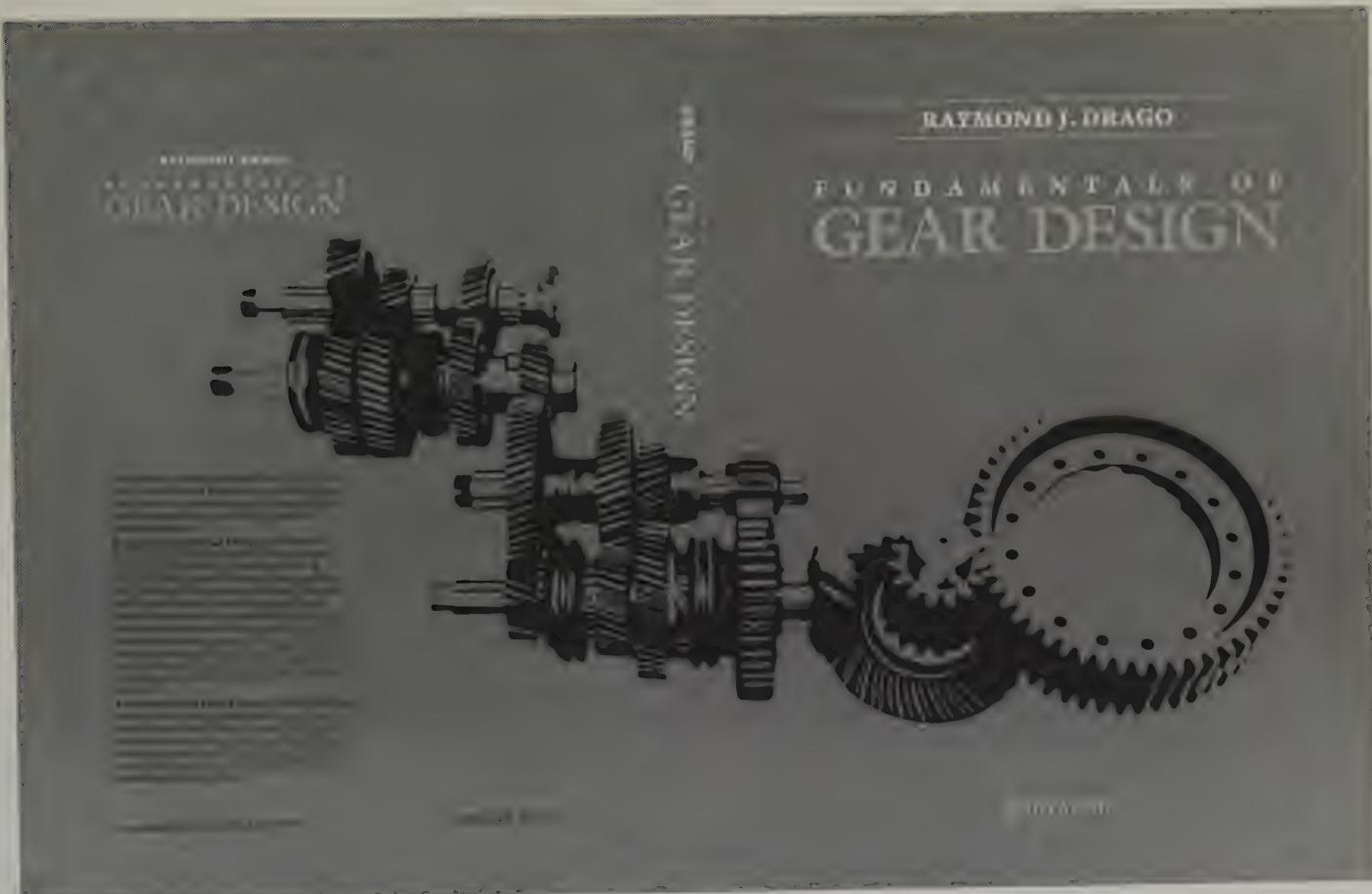
Palatino by Woodland Graphics

Printing

Sheetfed offset in two colors by New England Book Components. Film laminate

Judges' Comments

Simplicity of cover satisfies title of book.



The MIT Press

*The Beginning of the
Use of Metals and Alloys*

Robert Madden

Designer

Yasuyo Iguchi

Production Coordinator

Yasuyo Iguchi

Composition

Palatino Linotron by
DEKR Corporation

Printing

Offset in three colors by
Henry N. Sawyer &
Company. Plastic coated

Paper

100 lb. Lustro Offset
Enamel Gloss supplied
by the Warren Paper
Company

Judges' Comments

Everything works to-
gether — art, color and
printing.



The MIT Press

**What Every Engineer
Should Know About AI**

William Taylor

Designer
Rebecca Daw

Illustrator
Leonardo da Vinci

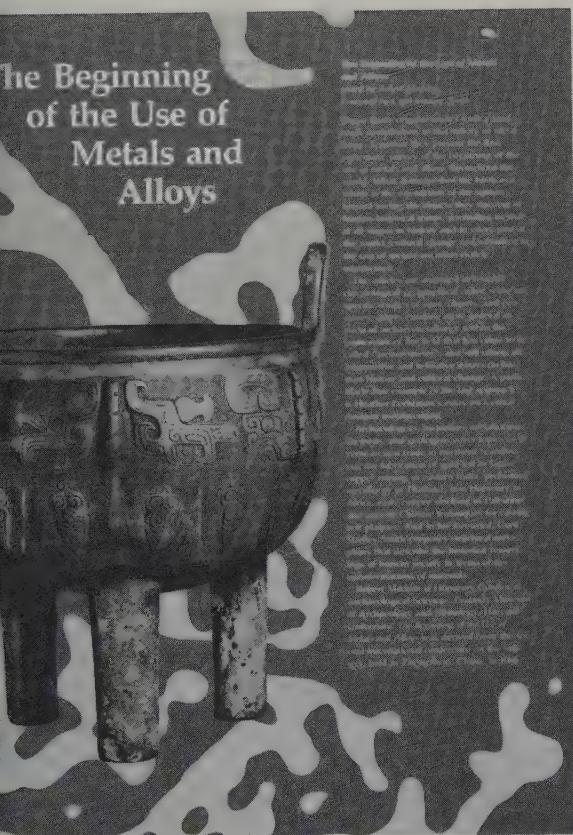
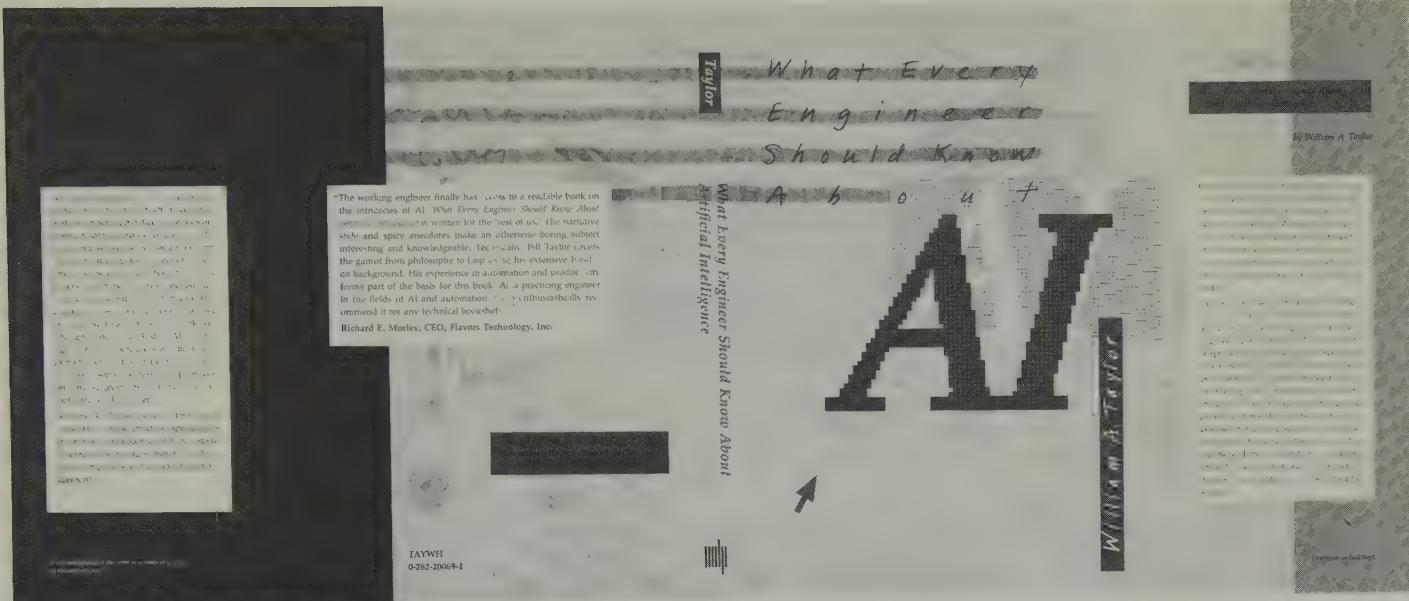
Production Coordinator
Rebecca Daw

Composition
Handwriting and Palatino Linotron 202 by
DEKR Corporation

Printing
Offset in four colors by
Henry N. Sawyer &
Company. Dull film laminate

Paper
80 lb. Lustro Offset
Enamel from S. D. Warren supplied by Carter
Rice

Judges' Comments
Nice choice of colors. Visually interesting jacket.
Dull coating nice.



Addison-Wesley
Publishing Company

Yangtze

Lyman van Slyke

Designer
Copenhaver Cumpston

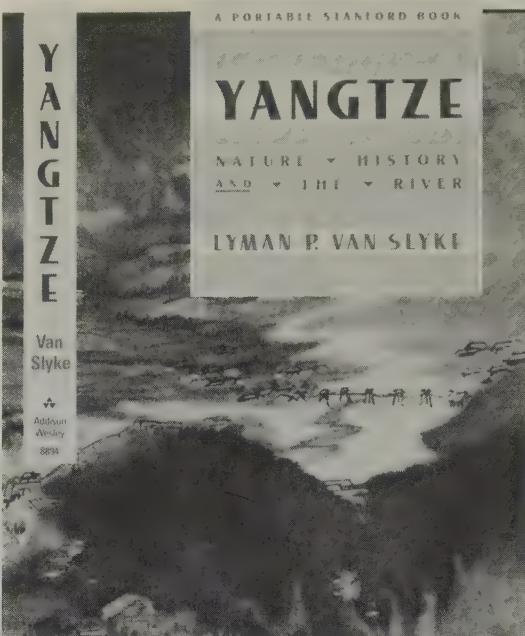
Illustrator
Chang Dai-Chien

Production Coordinator
Roy Logan

Composition
Palatino Linotron by
Eastern Typesetting
Company

Printing
Offset in four colors by
New England Book
Components. Polypropylene film

Paper
80# Warrenflo supplied
by S. D. Warren



journalists, the filmmakers and novelists, the officials and politicians of many nations who shaped the way people think.

The author, a historian who also holds a Ph.D. in physics, has been able to separate genuine scientific knowledge about nuclear energy and its relation from the historical mythology that obscures them. In revealing this history, Weart conveys the hopeful message that once we understand how nuclear imagery has secretly influenced history and our own thinking, we can move on to a clearer view of the choices that confront our civilization.

Spencer R. Weart is Director of the Center for History of Physics at the American Institute of Physics. Among a number of works he has written or edited are *Scientists in Power* (Harvard University Press, 1979) and *Leo Szilard: His Version of the Facts*.

An original and important book . . . Weart has penetrated the nuclear imagery of which we remain only half aware, the nuclear debate to its most deep-seated cultural and mythic fears. He has intelligence, insight, and a personal voice."

—PAUL BOYER
University of Wisconsin

A superb work . . . Weart's book is unique and impressive . . . Nuclear Fear is a work for American intellectual and cultural historians. It will be a pioneering study in the field of nuclear energy and will contribute to our understanding and interpretation of the world for years to come."

—JACK HOLL
Chief Historian, Department of Energy

Harvard University Press
Cambridge, Massachusetts
London, England
1980
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© 1980 by the President and Fellows of Harvard College

Art and design by Green Frankel

Harvard University
Press

*Nuclear Fear:
A History of Images*

Spencer R. Weart

Designer
Gwen Frankfeldt

Illustrator
Gwen Frankfeldt

Production Coordinator
Ellen Glisker

Composition

Handlettering and Gill
Sans Italic Mergenthaler
TR-tronic 300 by Don
Dewsnap Typographic
Services, Inc.

Printing

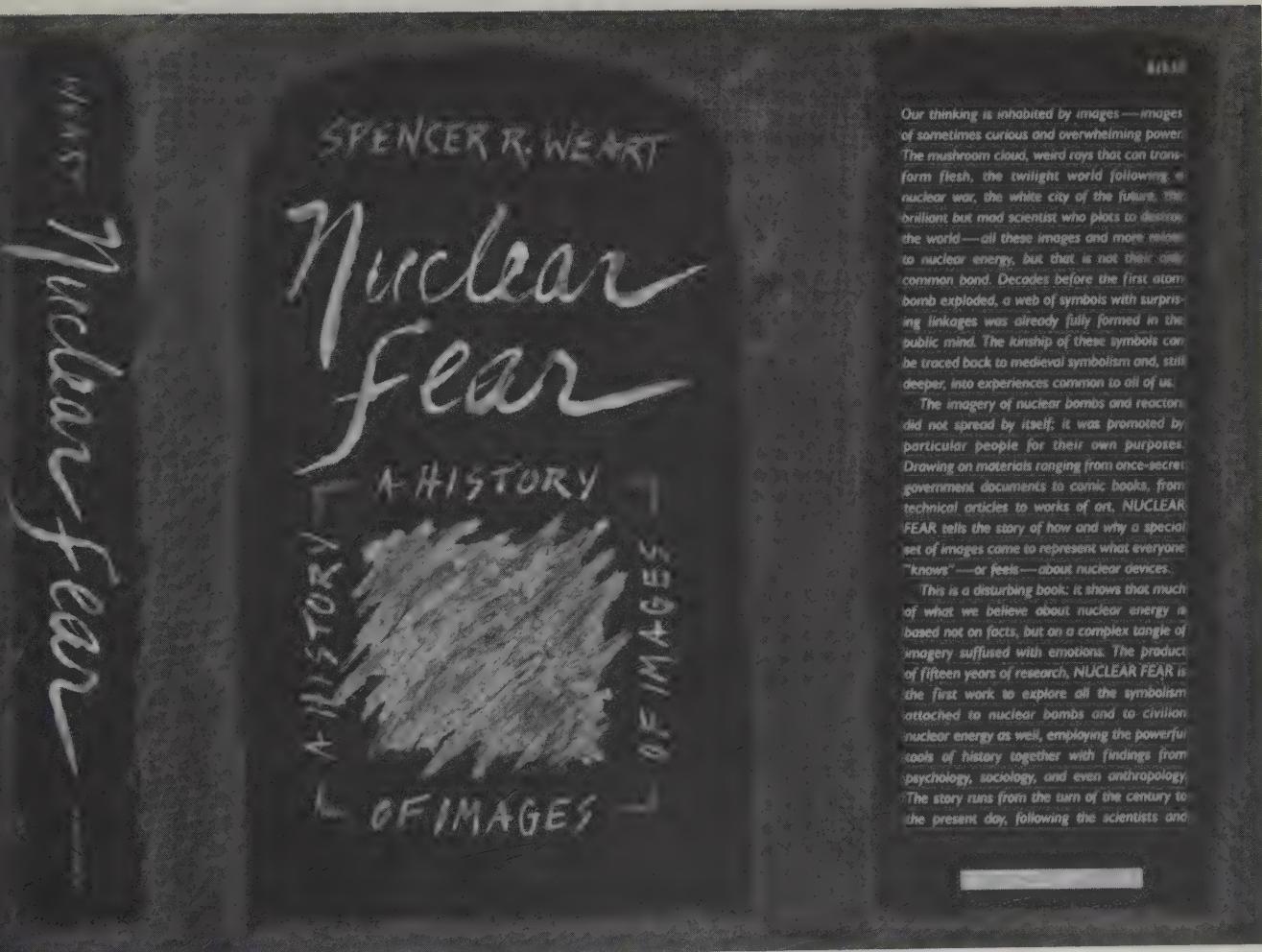
Sheetfed offset in four
colors by John P. Pow
Company. Separations
by Unigraphic. Powkote
laminate

Paper

80# Warren Lustro Off
set Enamel Gloss White
supplied by John P. Pow
Company

Judges' Comments

Frantic design works
well.



Our thinking is inhabited by images—images of sometimes curious and overwhelming power.

The mushroom cloud, weird rays that can transform flesh, the twilight world following a nuclear war, the white city of the future, the brilliant but mad scientist who plots to destroy the world—all these images and more are linked to nuclear energy, but that is not their only common bond. Decades before the first atom bomb exploded, a web of symbols with surprising linkages was already fully formed in the public mind. The kinship of these symbols can be traced back to medieval symbolism and, still deeper, into experiences common to all of us.

The imagery of nuclear bombs and reactors did not spread by itself; it was promoted by particular people for their own purposes. Drawing on materials ranging from once-secret government documents to comic books, from technical articles to works of art, NUCLEAR FEAR tells the story of how and why a special set of images came to represent what everyone "knows"—or feels—about nuclear devices.

This is a disturbing book; it shows that much of what we believe about nuclear energy is based not on facts, but on a complex tangle of imagery suffused with emotion. The product of fifteen years of research, NUCLEAR FEAR is the first work to explore all the symbolism attached to nuclear bombs and to civilian nuclear energy as well, employing the powerful tools of history together with findings from psychology, sociology, and even anthropology. The story runs from the turn of the century to the present day, following the scientists and

Harvard University
Press

*Sophisticated Rebels:
The Political Culture of
European Dissent,
1968-1987*

H. Stuart Hughes

Designer
Jean Evans/
Gwen Frankfeldt

Calligrapher
Jean Evans

Production Coordinator
Diane Levy

Composition
American Narrow, Serif
Gothic, Galliard Mer-
genthaler TR-tronic 300
Dover Book by Don
Dewsnap Typographic
Services

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colors by Henry N. Saw-
yer & Company, UV
coating

Paper
80# Warren Lustro Off-
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supplied by Henry N.
Sawyer & Company



**Harvard University
Press**

The Metronomic Society

Michael Young

Designer

Amy Bernstein

Illustrator

Collage by Amy
Bernstein

Production Coordinator
Ellen Glisker

Composition

Playboy, ITC Century
Bold Condensed Lino-
tron 202 by Eastern
Typesetting Company

Printing

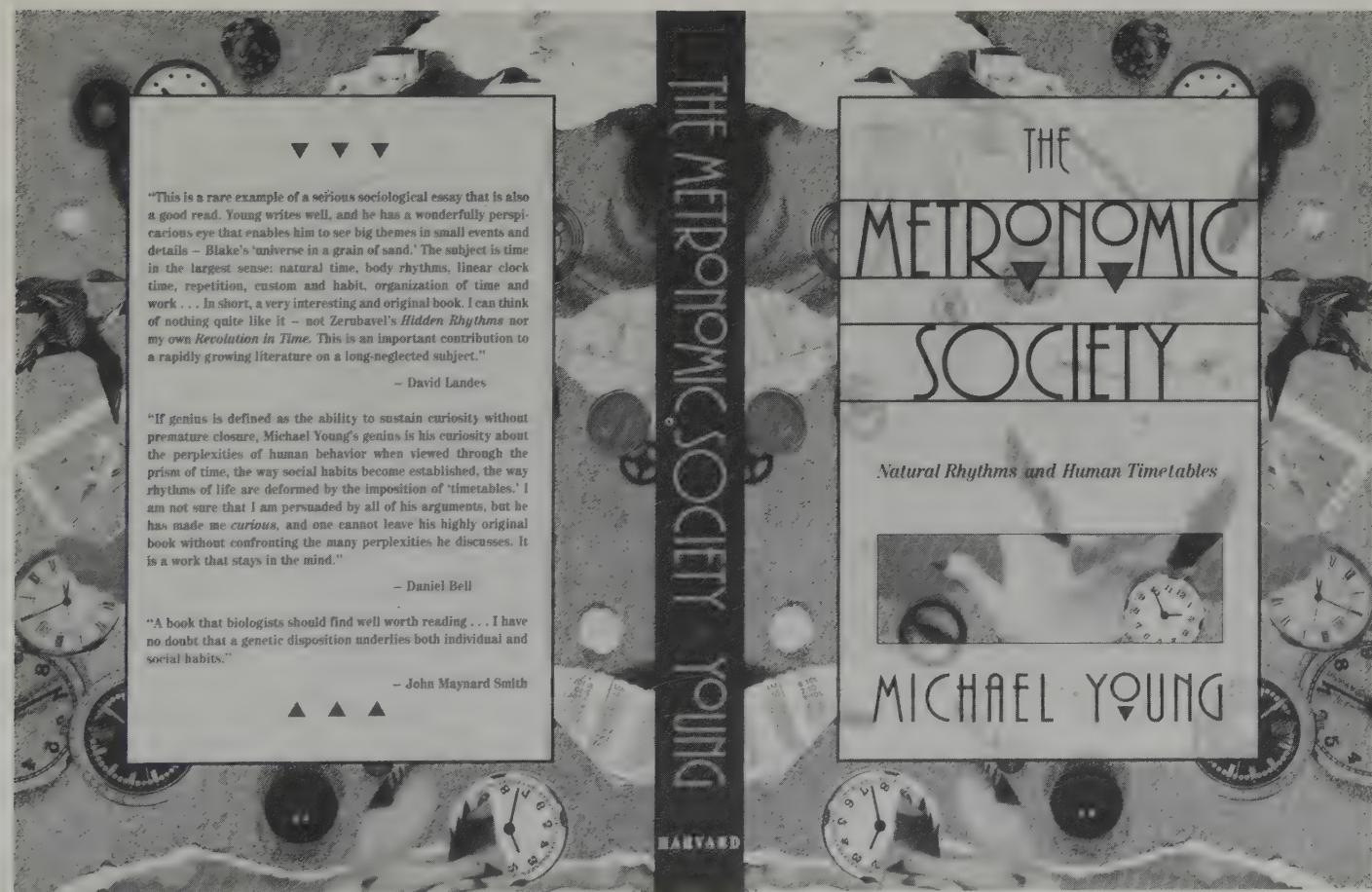
Sheetfed offset in four
colors by Henry N. Saw-
yer & Company. Separations
by Laser Graphics

Paper

80# Warren Lustro Off-
set Enamel, Gloss White
supplied by Henry N.
Sawyer & Company

Judges' Comments

Lots of dimension and
layers – interesting way
the art in type box en-
hances the art.



"This is a rare example of a serious sociological essay that is also a good read. Young writes well, and he has a wonderfully perspicacious eye that enables him to see big themes in small events and details – Blake's 'universe in a grain of sand.' The subject is time in the largest sense: natural time, body rhythms, linear clock time, repetition, custom and habit, organization of time and work... In short, a very interesting and original book. I can think of nothing quite like it – not Zerubavel's *Hidden Rhythms* nor my own *Revolution in Time*. This is an important contribution to a rapidly growing literature on a long-neglected subject."

— David Landes

"If genius is defined as the ability to sustain curiosity without premature closure, Michael Young's genius is his curiosity about the perplexities of human behavior when viewed through the prism of time, the way social habits become established, the way rhythms of life are deformed by the imposition of 'timetables.' I am not sure that I am persuaded by all of his arguments, but he has made me *curious*, and one cannot leave his highly original book without confronting the many perplexities he discusses. It is a work that stays in the mind."

— Daniel Bell

"A book that biologists should find well worth reading... I have no doubt that a genetic disposition underlies both individual and social habits."

— John Maynard Smith

Harvard University
Press

The Animal Estate

Harriet Ritvo

Designer
Amy Bernstein

Photographer
C. H. Townsend, hand
tinted by Amy Bernstein

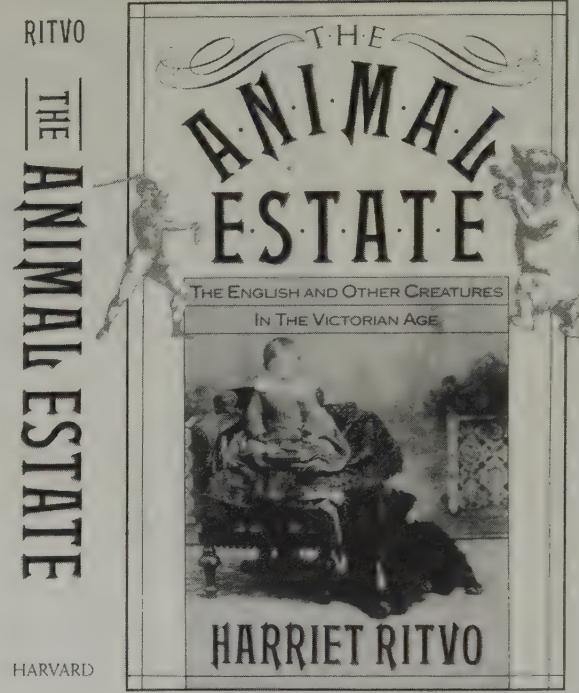
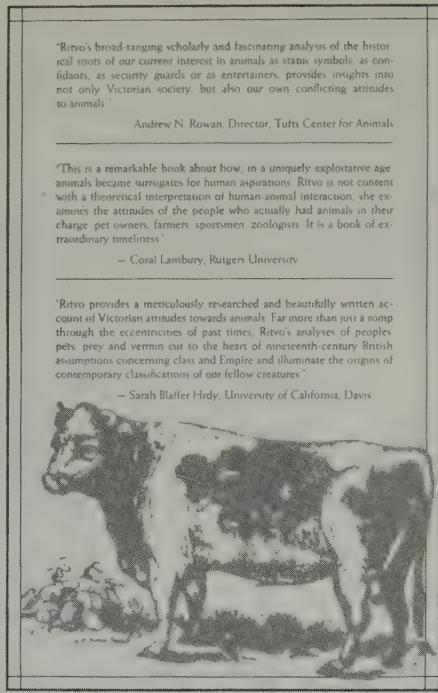
Production Coordinator
David Foss

Composition
Weiss, Antique Wood
Copperplate Gothic Linotron 202 by Monotype,
Composing Room Headliners

Printer
Sheetfed offset in four
colors by Henry N. Sawyer & Company. Separations
by Unigraphic

Paper
80# Lustro Offset
Enamel from S. D. Warren supplied by Henry
N. Sawyer & Company

Judges' Comments
Appropriate use of
hand-colored art.



Houghton Mifflin
Company

A Small Farm in Maine

Terry Silber

Designer

Duffy Design Group,
Charles Spencer Anderson

Illustrator/Photographer

Duffy Design Group,
Charles Spencer Anderson

Production Coordinator

Suzanne Fondriest

Composition

Cut out from 1910 Boy
Scout Handbook

Printing

Sheetfed offset in four
colors by Plymouth Col-
or, Inc. Separations by
Crystal Color

Paper

65 lb. Rainbow Oatmeal
Antique supplied by
Ecological Fibers

Judges' Comments

Great choice of stock.



Houghton Mifflin
Company

Designer
Carin Goldberg

Production Coordinator
Suzanne Fondriest

Printing
Sheetfed offset in six col-
ors by New England
Book Components

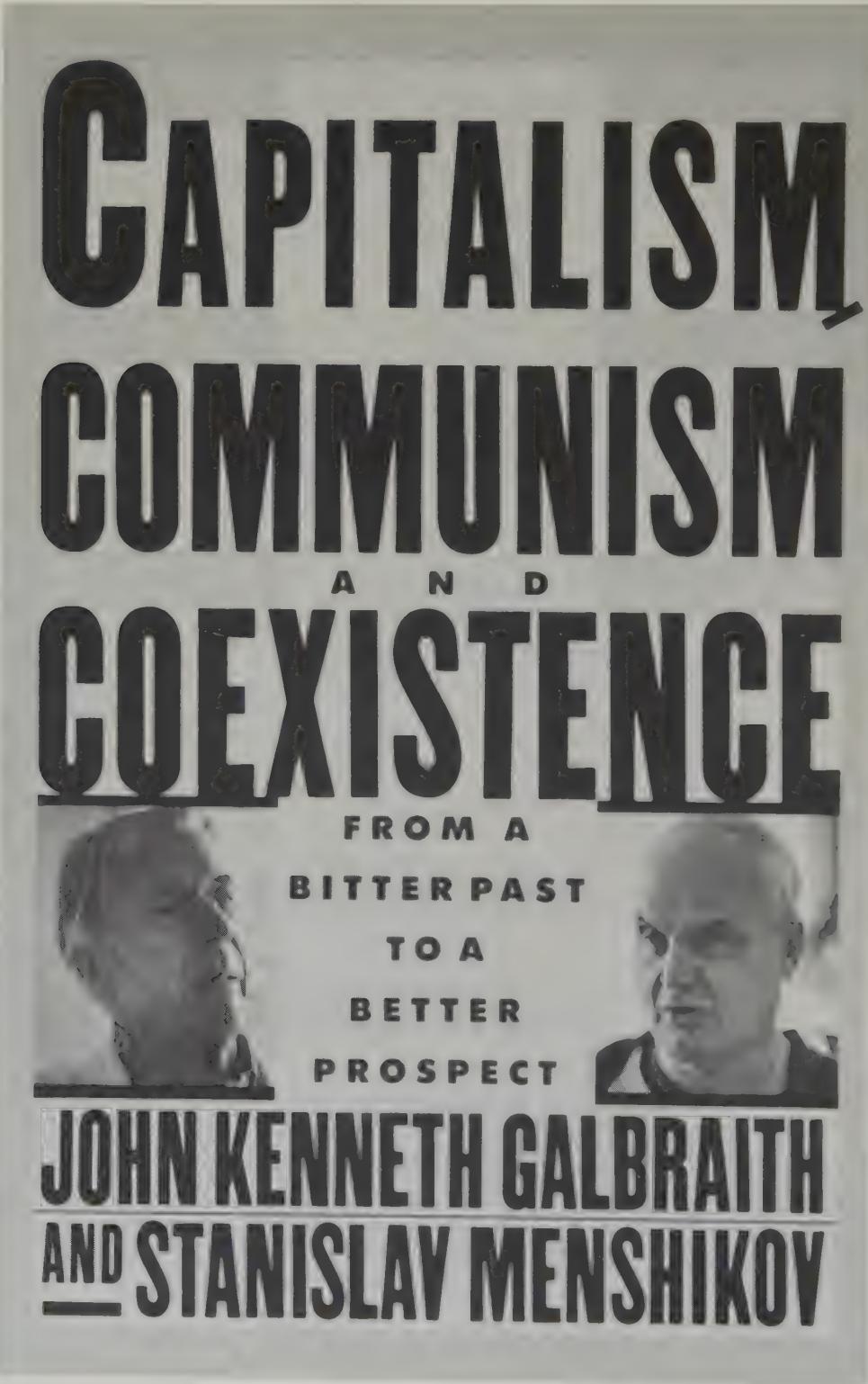
*Capitalism, Communism
and Coexistence*

Illustrator/Photographer
Kathy McMasters

Composition
Margin #27 by
The Type Shop

Paper
80# Warrenflo White
supplied by Lindenmeyr
Paper Company

John Kenneth Galbraith
and Stanislav
Menshikov



Houghton Mifflin
Company

*The Consolation of
Nature*

Valerie Martin

Designer
Bascove

Illustrator/Photographer
Bascove

Composition
Hand-lettered

Printing
Sheetfed offset in four
colors by Dynagraf. Sep-
arations by Eastern
Rainbow

Paper
80# Lustro Offset
Enamel Gloss Text sup-
plied by Century Paper

Judges' Comments
Distinguishable by un-
usual typography.

• VALERIE • MARTIN



THE CONSOLATION OF NATURE AND OTHER STORIES

AUTHOR OF *A RECENT MARTYR*

Houghton Mifflin
Company

*Selected Poems of
Anne Sexton*

Anne Sexton, edited by
Diane Wood
Middlebrook and Diane
Hume George

Designer
Michaela Sullivan

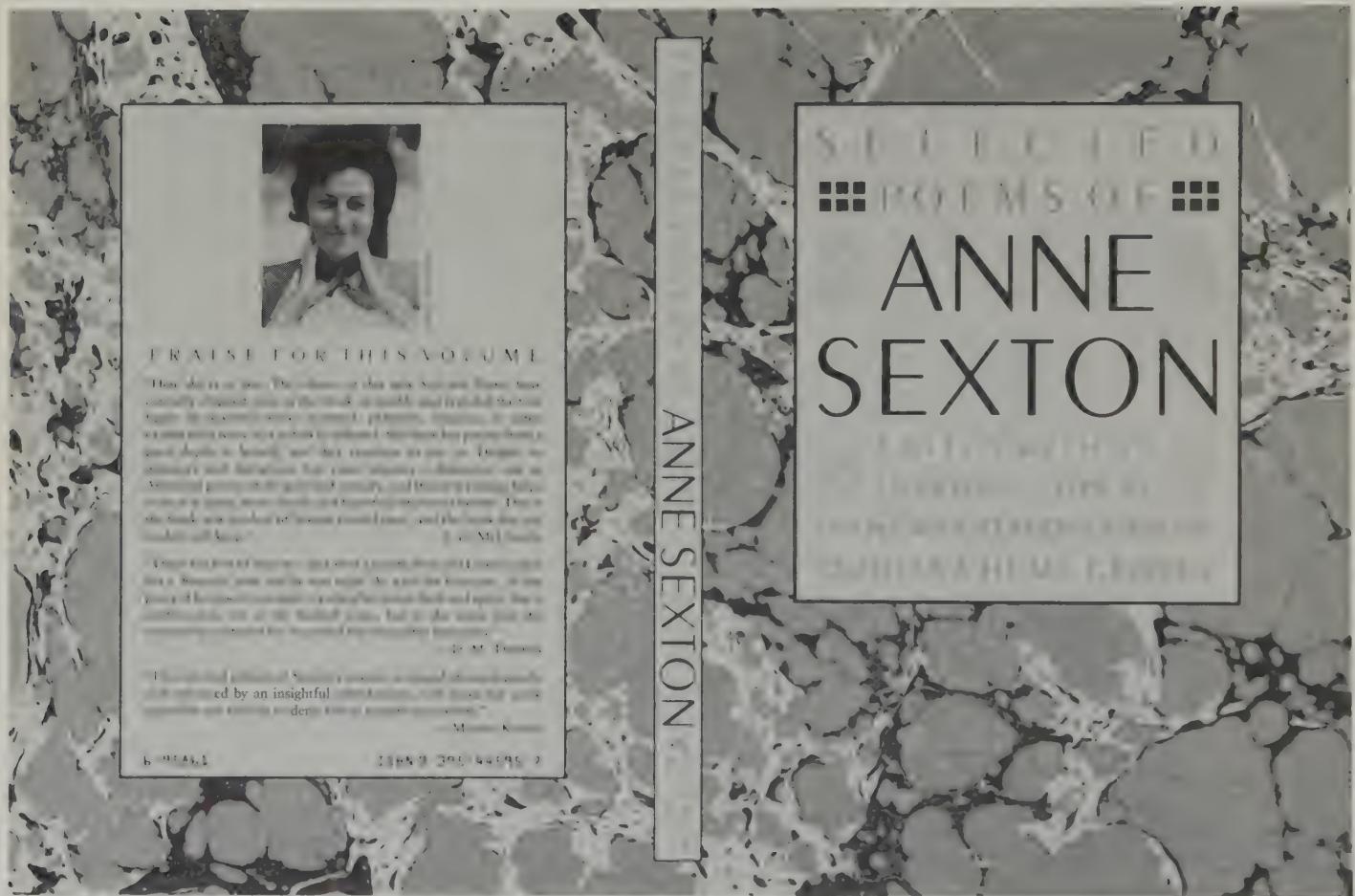
Production Coordinator
Suzanne Fondriest

Composition
Peignot by Composing
Room

Printing
Sheetfed offset in four
colors by Dynagraf

Paper
80# Mohawk Vellum
Ivory Text supplied by
Carter Rice

Judges' Comments
Nice, subtle colors.



**Ticknor &
Fields/Houghton
Mifflin Company**

Arts and Sciences

Thomas Mallon

Designer
James Steinberg

Illustrator/Photographer
James Steinberg

Production Coordinator
Suzanne Fondriest

Composition
Hand-drawn

Printing
Sheetfed offset in four
colors by New England
Book Components. Sep-
arations by New Eng-
land Book Components

Paper
80# Mohawk Vellum
White supplied by Lin-
denmeyer Paper Com-
pany



Ticknor & Fields/
Houghton Mifflin
Company

*A Blue Moon in
Poorwater*

Cathryn Hankla

Designer
Carin Goldberg

Illustrator/Photographer
Carin Goldberg

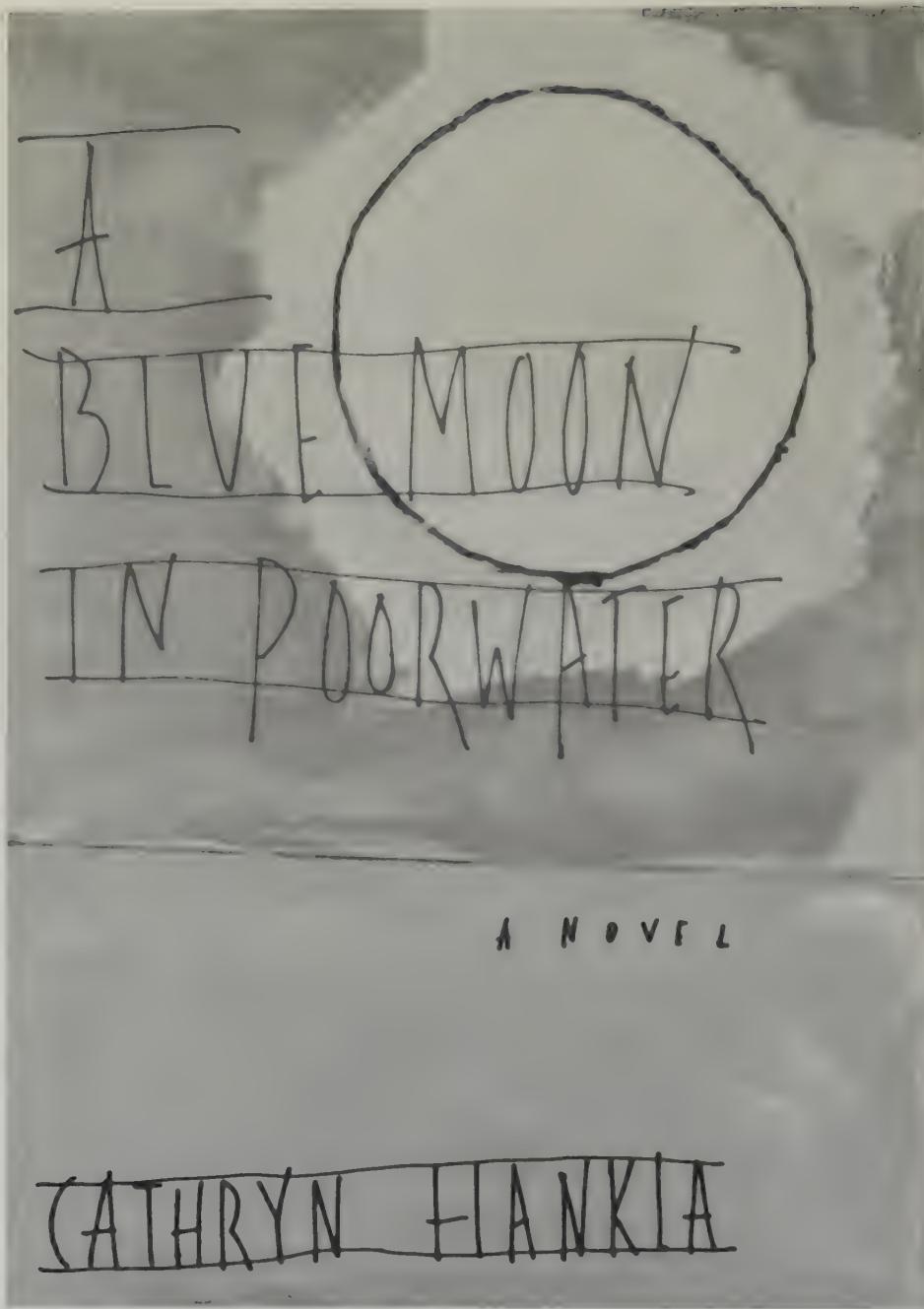
Production Coordinator
Suzanne Fondriest

Composition
Hand-lettered

Printing
Sheetfed offset in four
colors by Plymouth Col-
or, Inc. Separations by
Crystal Color

Paper
70 lb. Finch Opaque
Vellum Text supplied by
Century Paper

Judges' Comments
Eye-catching. Good
choice of colors.



**Ticknor & Fields/
Houghton Mifflin
Company**

Best American Series

Designer
Carin Goldberg

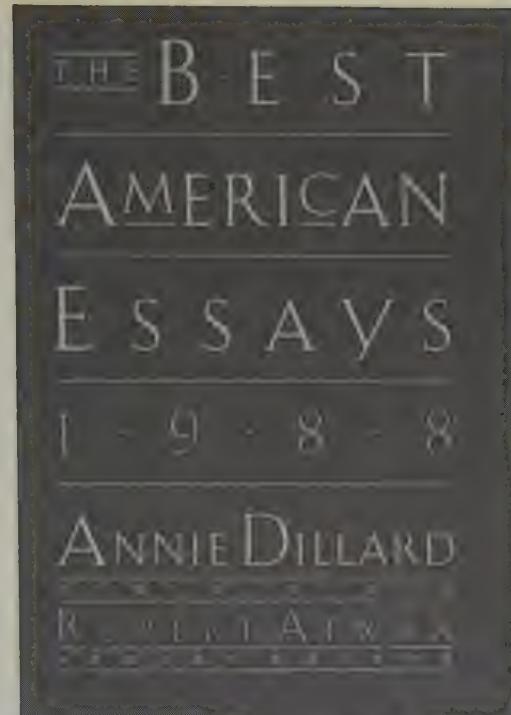
Production Coordinator
Suzanne Fondriest

Composition
Bauer Text Initials by
The Type Shop

Printing
Sheetfed offset in five
colors by Phoenix Color
Corporation

Paper
80# Tweedweaver by
J. B. Paper

Judges' Comments
Typography works well
with color. Colors and
type are fresh and pro-
vocative – add lots of
life.



The MIT Press

The Automobile Age

James J. Flink

Designer

Diane Jaroch

Photographer

Unknown

Production Coordinator

Diane Jaroch

Composition

Gill Sans Linotron DEKR Corporation

Printing

Offset in four colors by
Henry N. Sawyer &
Company

Paper

80 lb. Lustro Offset
Enamel supplied by
Warren Paper Company



extraordinary era of social and economic change brought on by the development of the car and the car in turn on culture. In this book James J. Flink observes that by the early 1970s the automobile had had its influence on American culture. The Automobile Age explores ideas developed in Flink's previous books, *The Car Culture* and *After the Automobile*, to provide a framework

The Automobile Age is an on a broad survey of

Since the world's greatest automobile culture was developed in the rest of the world before World War II, the American experience must now be seen in a new light. The book will examine the government's role in transportation for the first time, and will explore the impact of the car and the road on a society and an culture which have been great in America for the last century.

A wealth of ideas opened by the world's first automobile culture is examined in this innovative study, the technological evolution of the automobile, the social and economic consequences of the car, and the influence of the automobile on management, industry, and the growth of a new market for cars, the roles played by social and economic conditions and the automobile in the development of American society, and the transformation of American life by mass production, automobile

James J. Flink is Professor of Comparative Culture
History and English

The MIT Press

The American Design Adventure

Arthur J. Pulos

Designer

Diane Jaroch

Production Coordinator

Diane Jaroch

Composition

Helvetica Linotron by
DEKR Corporation

Printing

Offset in four colors by
Henry N. Sawyer &
Company

Paper

100 lb. Lustro Offset
Enamel supplied by
Warren Paper Company

Judges' Comments

Looks like it was de-
signed by Pee Wee Her-
man – funky!!! Fun to
look at!



Jamestown Publishers

Reading the Newspaper
(Advanced Level)

**Margery Staman Miller,
Ed.D. and Karen
Kuelthau Allan, Ph.D.**

Designer
Deborah Christie

Illustrator
Bob Eggleton

Photographer
Warren Jagger

Production Coordinator
Diane Noiseux

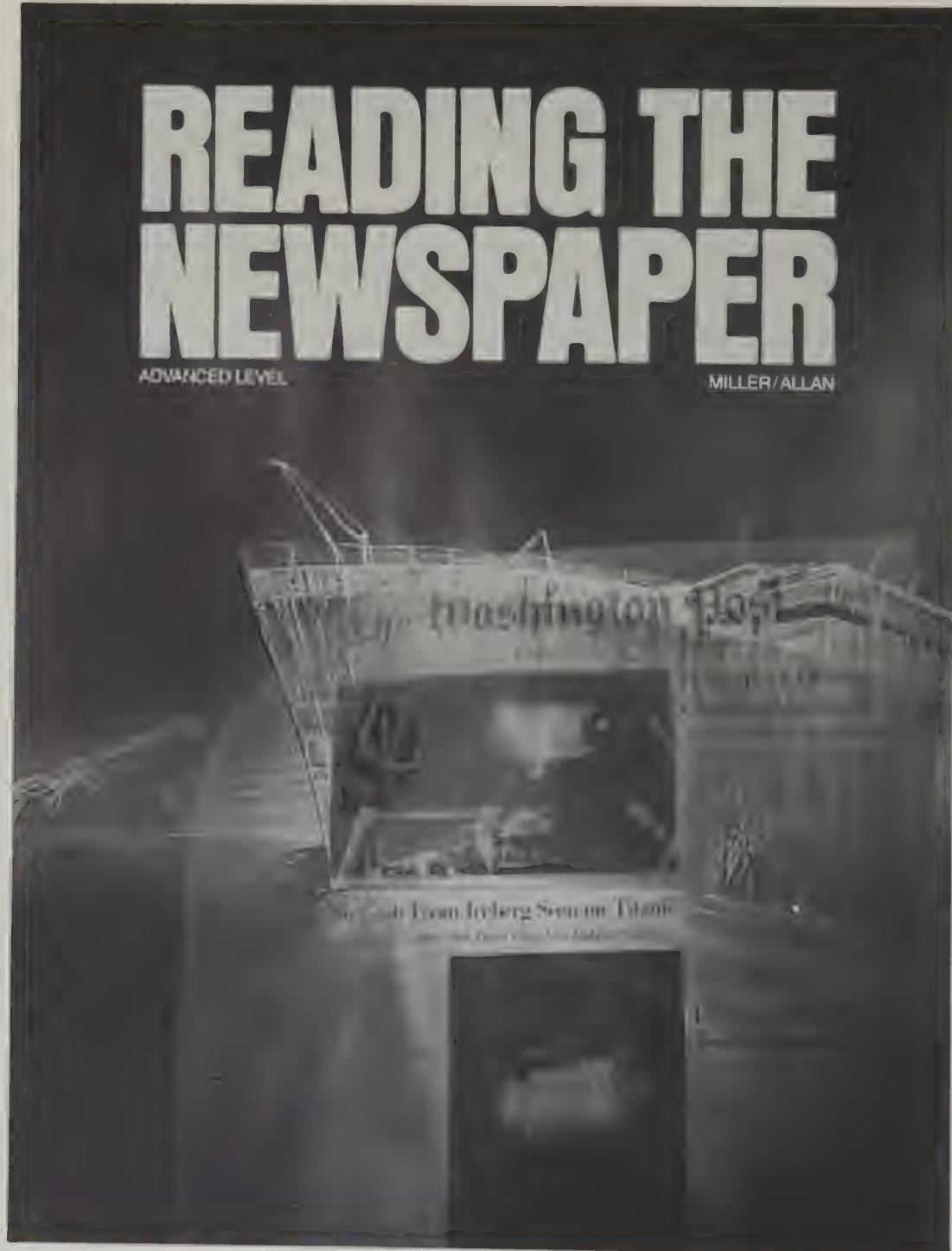
Composition
Anzeigen Grotesk photocomposition by Typesetters II

Printing
Offset in four colors by
Kingsport Press. Separations by Mowbray, Inc.

Paper
Eastex Paper Mill, 10
point AG/K C1S, white
supplied by Arcata
Graphics

Designer's Comments
I hope this cover conveys that a newspaper is not just a collection of words. Rather, it is an immediate record of important events.

Judges' Comments
Tabloidish type appropriate to subject of book.



Prentice Hall

General Science

Carolyn Sheets
Brockway, Robert
Gardner and Samuel F.
Howe

Designer

Hannus Design Associates

Production Coordinator

Bill Wood

Composition

Novarese Bold by Wood-
land Graphics

Printing

Offset lithography in
four colors by Lehigh
Press. Separations by Le-
high Press. Film lamination

Paper

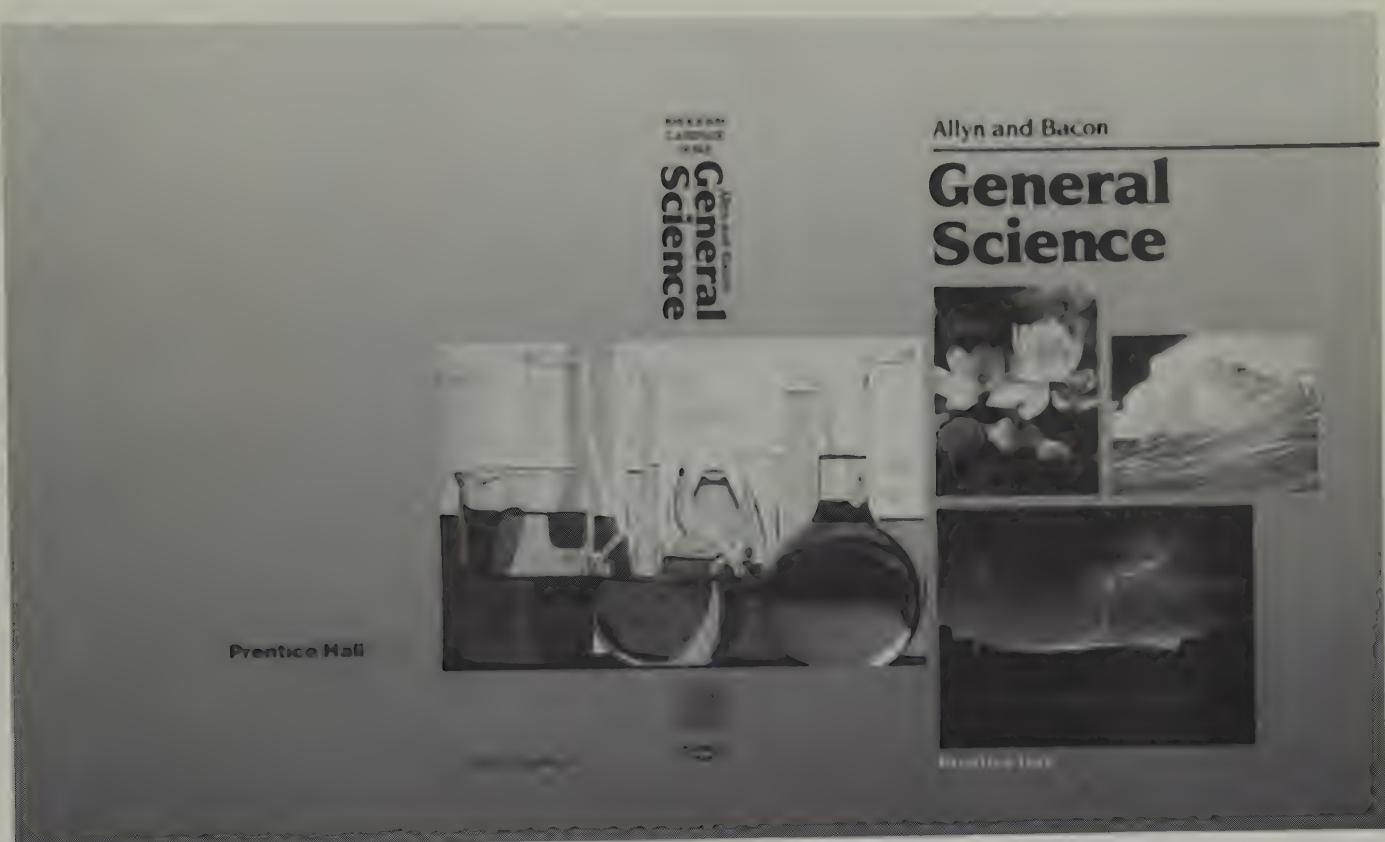
Type II Material, Tyvec

Binder

Von Hoffman Press

Judges' Comments

Clean and functional.
Very pretty cover. Sub-
dued background. Re-
strained use of colored
type – black type is nec-
essary.



Prentice Hall

Magruder's American Government

William A. McClenaghan

Designer

John Martucci and Christopher Valente

Illustrator/Photographer

E. Sache

Production Coordinator

Martha Ballentine

Composition

Calligraphy by John Martucci

Printing

Offset lithography in four colors by Lehigh Press. Separations by Colotone. Film lamination

Paper

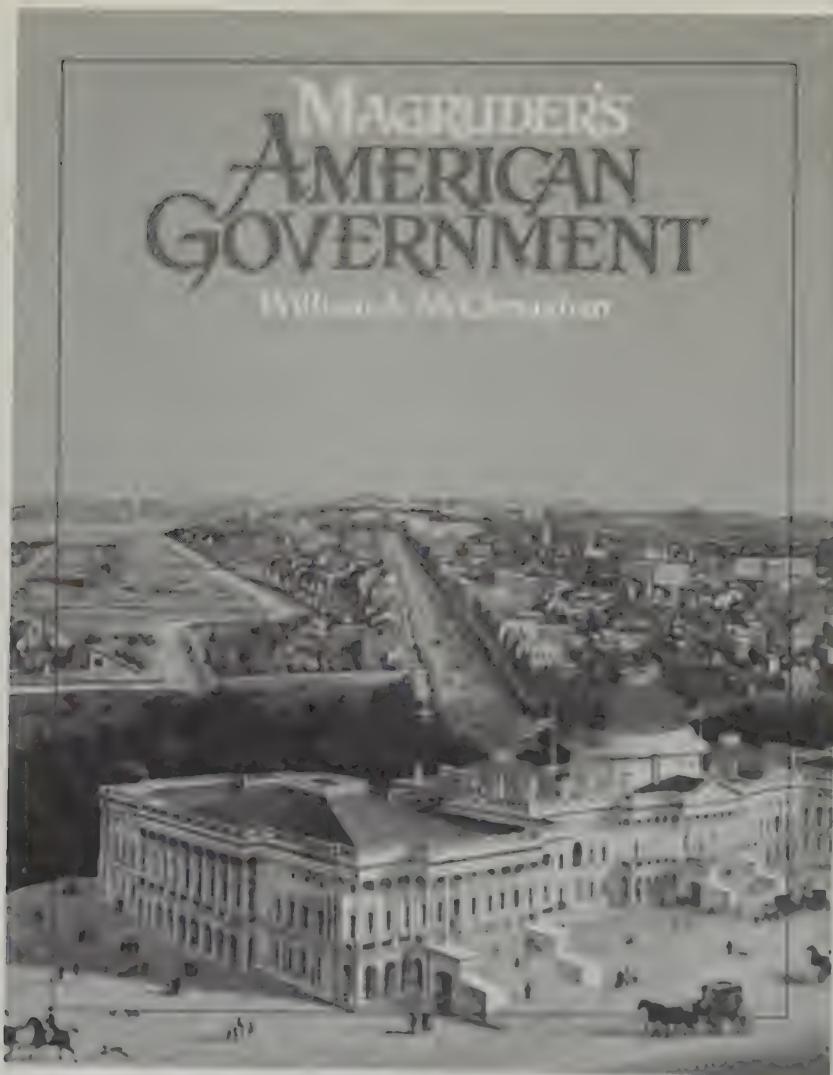
Type II White material

Binder

R. R. Donnelley

Judges' Comments

Excellent relationship between front and back of jacket. Contrary to what you would expect—old drawing of White House on one side with current picture on the other side emphasizes history.



D. C. Heath and Company

Heath Reading Program

**Donna Alverman,
Connie A. Bridge,
Barbara A. Schmidt,
Lyndon W. Searfoss,
and Peter Winograd**

Designer
Judy Sue Goodwin-Sturges

Illustrators
Level 1
My Best Bear Hug
Ashley Wolff
Level 3-1
A Soft Pillow for an Armadillo
Jerry Pinkney
Level 4
Turtles Like to Sleep In
Reynold Ruffins
Level 7
Through the Starshine
Michael Hays

Production Coordinator
Mary P. Hunter

Composition
Calligraphy by Colleen, pen and ink

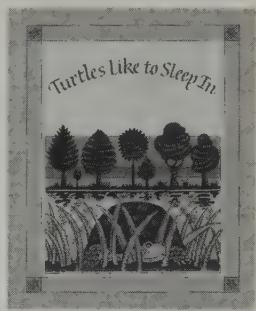
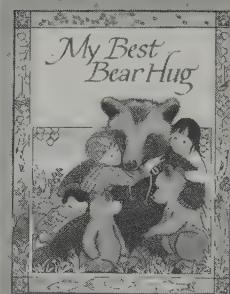
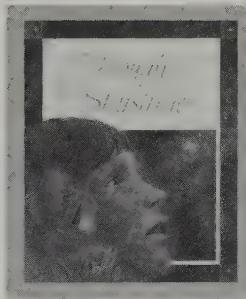
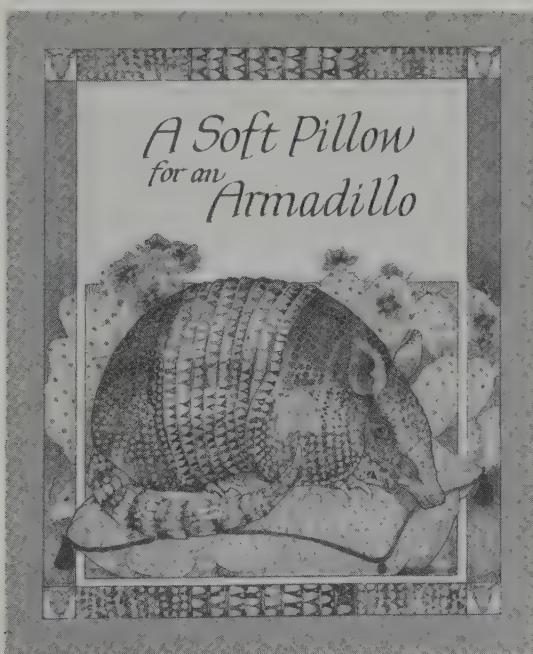
Printing
Sheetfed offset in six colors by Mid-City Lithographers. Separations by Magna Graphic. 5 Mil Polyester Lamination, Post Cambric Embossed

Paper
Wyomissing, White Corvon II supplied by Mid-City Lithographers

Binding
Level 1
R. R. Donnelley & Sons
Levels 3, 4
Von Hoffman Press
Level 7
W. A. Krueger

Designer's Comments
I think of these covers as invitations. Like all invitations they ask one to participate in a wonderful celebration. Each cover was designed to reflect a unique adventure, and invite the reader to join in a special quest. Their format is classical and timeless. Its art, however, is varied in approach and is designed to emulate the trade books of our time.

Judges' Comments
Unity of jackets, work very well together. Good series of illustrations that tie well together. High quality illustrations.



Allyn and Bacon

Fundamentals of Chemistry

H. Stephen Stoker and Edward B. Walker

Designer
Susan Slovinsky

Art Director
Linda Dickinson

Photographer
Jan Hinsh, Photo Researchers

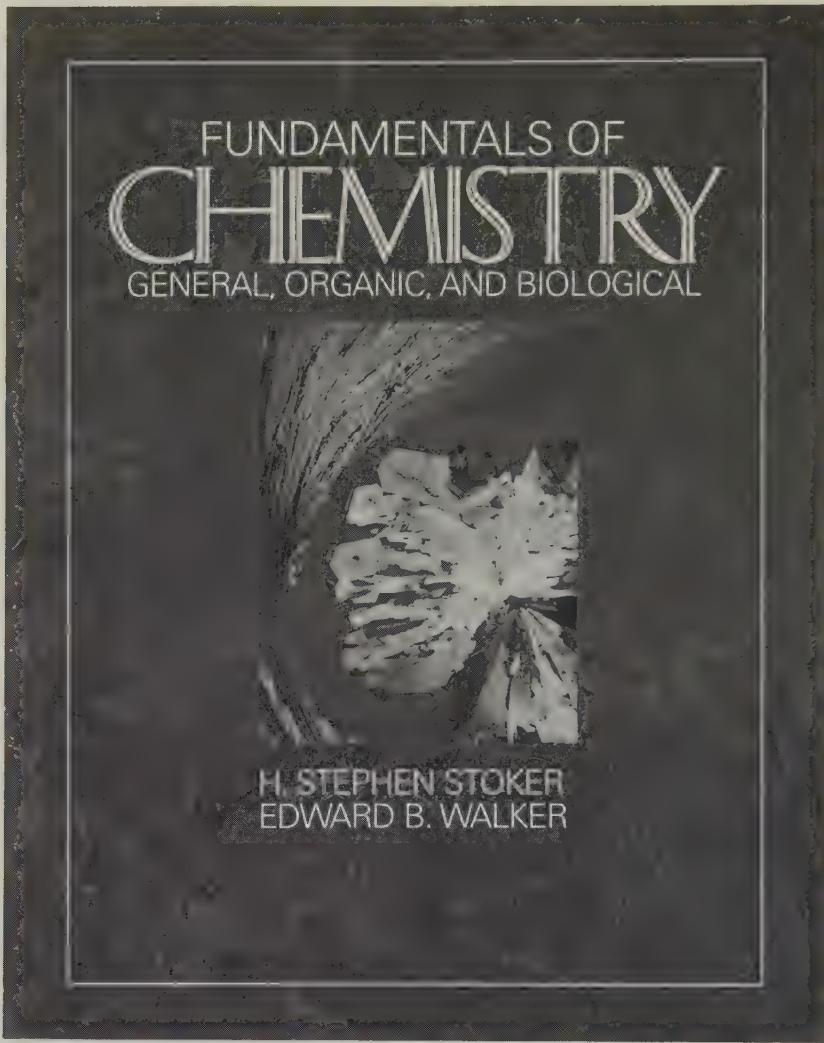
Paper Background
George Sargent

Production Coordinator
Bill Alberti

Composition
By Typographic House

Printing
Sheetfed in four colors
by New England Book Components. Separations by New England Book Components

Paper
80# Warrenflo



Designer's Comments

Chemistry can be a formidable requirement for Health Science majors (at whom this text is focused), and we felt that a technical-looking cover would only serve to alienate the primarily female audience. Instead, by developing a cover that expresses the beauty and elegance of chemistry, we not only put the student more at ease, but also position the text clearly in the marketplace as a non-majors book.

Judges' Comments

Illustration, type and background design work in combination; no one element overwhelms. Illustration pulls viewer into the book.

Allyn and Bacon

**Applied Statistics,
Third Edition**

**John Neter, William
Wasserman, and G. A.
Whitmore**

Designer
Lynda Fishbourne

Art Director
Linda Dickinson

Artist
Tetsuro Sawada

Production Coordinator
Bill Alberti

Composition
Optima

Printing
Sheetfed in four colors
by New England Book
Components. Separations
by New England
Book Components. Poly-
propylene coating

Paper
80# Warrenflo supplied
by Lindenmeyr Paper
Corporation

Designer's Comments
The well-known and re-
spected text is fairly rig-
orous, and thus, de-
manded a very contem-
porary, sophisticated
cover to distinguish it
from lower level texts.



**D. C. Heath and
Company**

Paper
80# coated stock

**Neue Horizonte,
Second Edition**

Binding
Halliday

**David Dollenmayer and
Thomas Hansen**

Judges' Comments
Type fits extremely well
(color and type face)
with period of illustra-
tion on front cover.

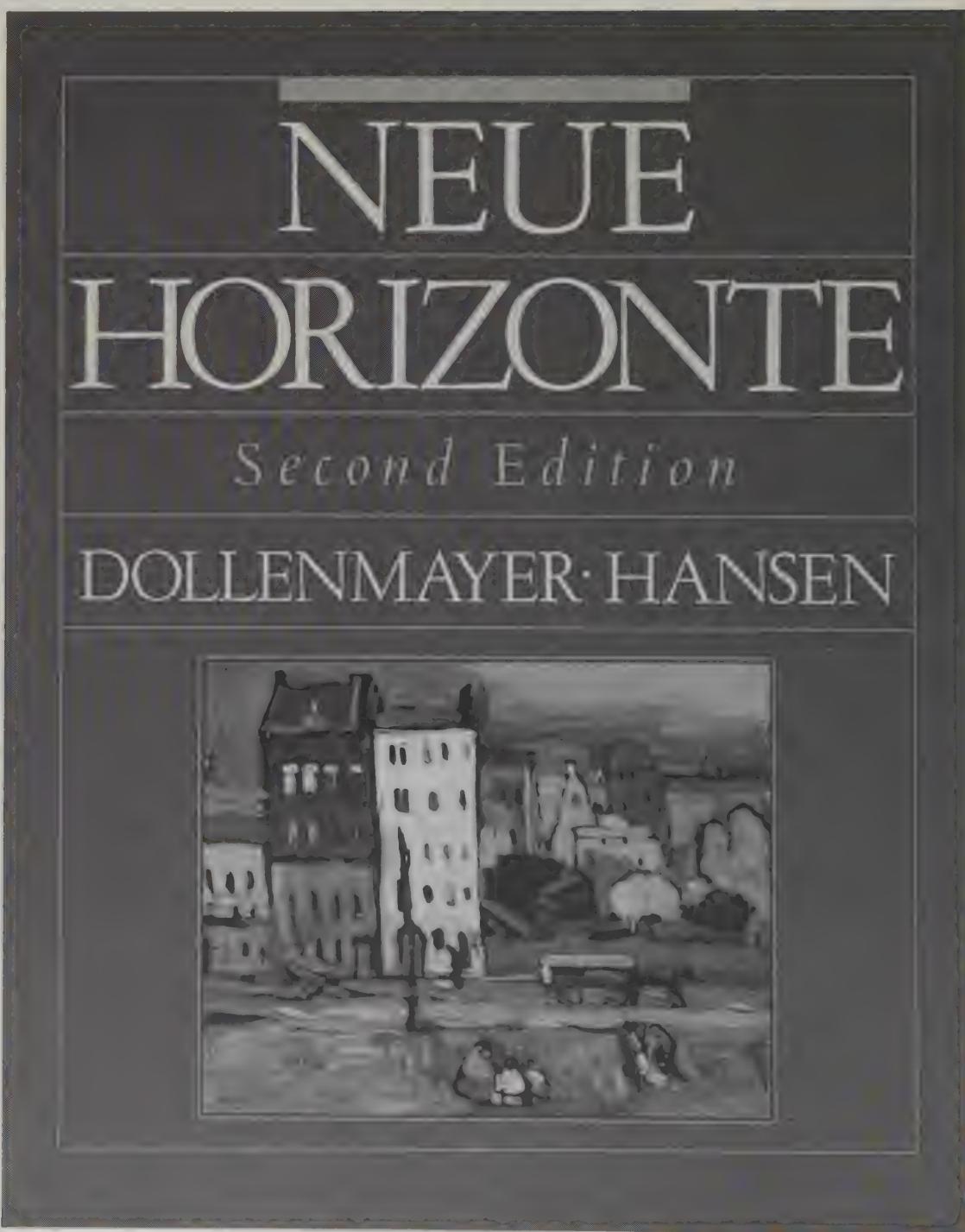
Designer
Joanna Steinkeller

Illustrator/Photographer
Wassily Kandinsky

Production Coordinator
Mike O'Dea

Composition
Garamond Ludlow, stats

Printing
Offset in five colors by
New England Book
Components. Separations
by New England
Book Components. Mylar
coating



Heinle & Heinle
Publishers

Voces De
Hispanoamerica

Raquel Chang-
Rodriguez and Malva E.
Filer

Designer
Paola di Stefano

Production Coordinator
Pat Talobert/Erik Smith

Composition
Bodoni display

Printing
Sheetfed in four colors
by New England Book
Components. Separations
by New England
Book Components. Mylar
coating

Paper
80 lb. Warrenflo sup-
plied by S. D. Warren

Judges' Comments
Beautiful marbled back-
ground.



Houghton Mifflin
Company

Psychology

Douglas A. Bernstein,
Edward J. Roy, Thomas
K. Srull, Christopher D.
Wickens

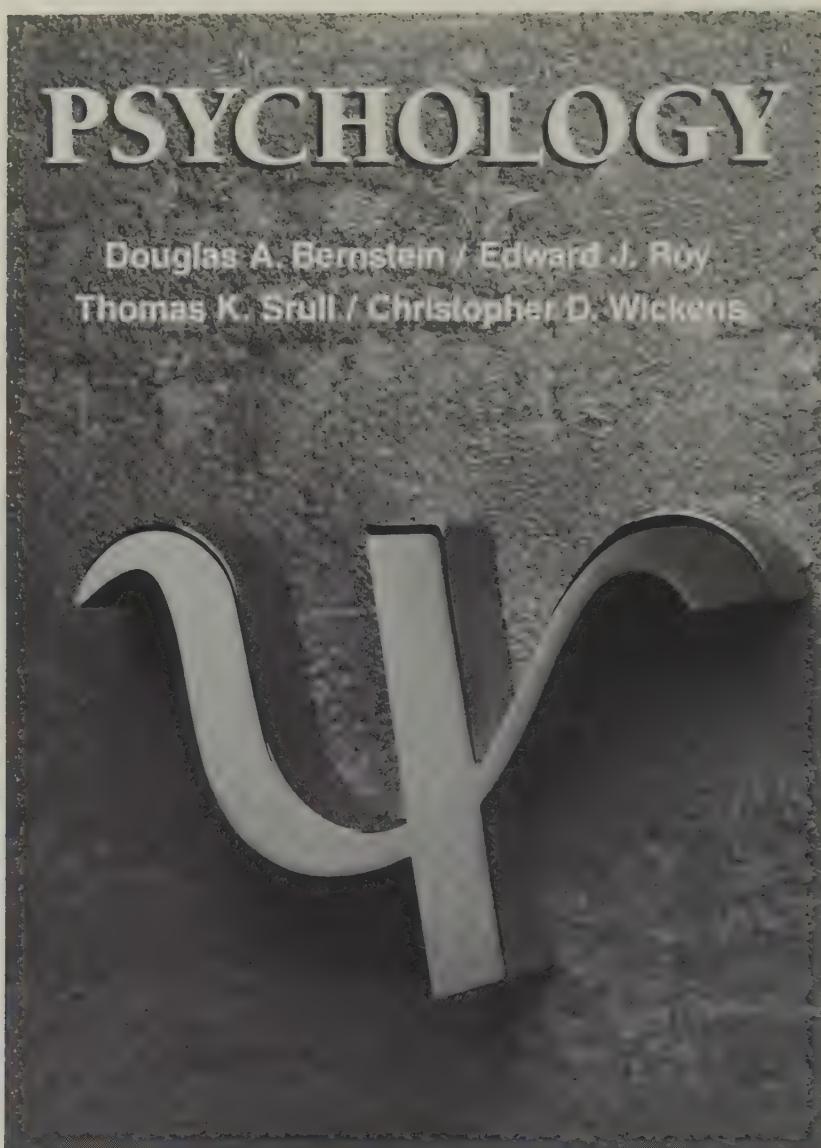
Designer
Judith Arisman

Photographer
James Scherer

Production Coordinator
Terry Wilton/Stephanie
Gregory

Composition
ITC Berkeley Black Hel-
vetica by Composing
Room

Printing
Offset in four colors by
Lehigh Press. Separa-
tions by Lehigh Press.
Mylar film lamination



Paper
Kivar 6, white

Binding
By Von Hoffman Press

Designer's Comments
This cover needed an
authoritative and origi-
nal look. The "psi" sym-
bol is meaningful in the
Psychology field. I did a
lot of historical/typo-
graphic research to find
the right one. Also
found a brass cutting
manufacturer to do a
"perfect" job so it could
be photographed against
the granite. Jim Scherer
did a beautiful job with
the photography.

Judges' Comments
Three-dimensional illus-
tration stands out and is
beautifully reproduced.
Type color makes it
more interesting.

Houghton Mifflin
Company

*Riverside Anthology of
Literature*

Douglas Hunt

Designer
Anthony L. Saizon

Illustrator
Michael McCurdy

Production Coordinator
Martha Drury/Priscilla
Bailey

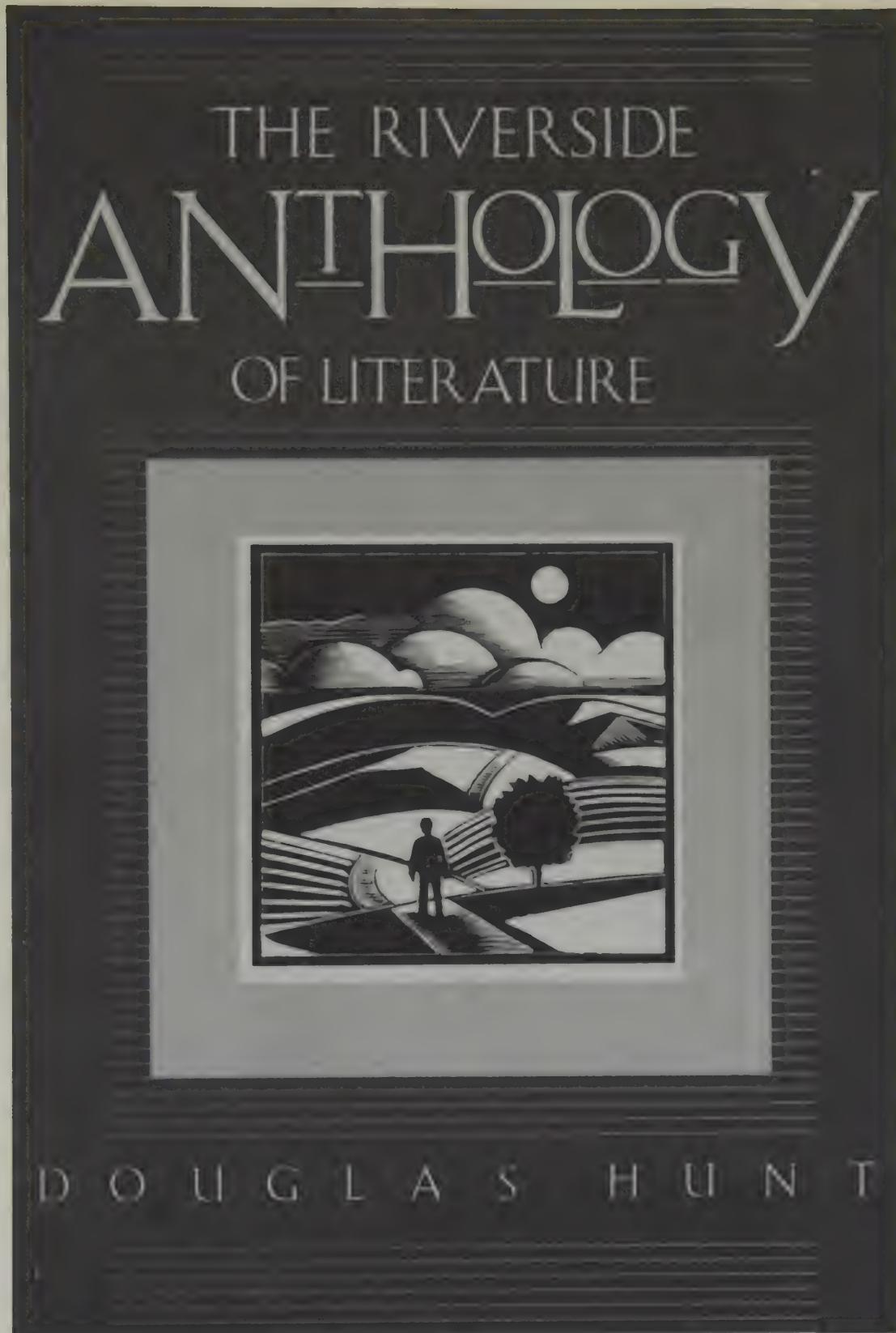
Composition
Bauer Text Initials by
Composing Room

Printing
Offset in five PMS colors
by Lehigh Press. Mylar
film lamination

Binding
R. R. Donnelley and
Sons, Crawfordsville

Paper
Kivar 5 Chrome

Judges' Comments
What would you expect
on an anthology? Beautifully
executed. Type fits in well with
nostalgic
feeling of wood cut illustration.



**Houghton Mifflin
Company**

**McHenry Hotels, Inc.,
A Practice Case in
Managerial Accounting**

**Henry R. Anderson and
Sandra A. Van Trease**

Designer
Linda Manly Wade

Illustrator/Photographer
Jim Scherer

Production Coordinator
Martha Drury/Priscilla
Bailey

Composition
Goudy Old Style Italic,
Young Baroque Litho-
Comp Letraset

Printing
Offset in four colors by
Alpine Press, Inc. UV
coating

Paper
10 point C1S White,
Frankote, supplied by
RIS

Binding
By Alpine Press

Judges' Comments
Very creative design –
particularly logo. Looks
like an annual report.
Ties in perfectly with
subject matter.



A Practice Case in Managerial Accounting Anderson/Van Trease

Jamestown Publishers

**Selections from the
Black College Reading
Skills**

Edward Spargo, Editor

Designer
Deborah Christie

Production Coordinator
Diane Noiseux

Composition
Aristocrat/Varitimes,
VariType/Digital

Printing
Offset in four colors by
Mowbray, Inc. UV coating

Paper
Federal Paper Board 10
point Carolina C1S,
white supplied by Mow-
bray, Inc.

Binding
By D. B. Hess

Designer's Comments
Paintings by outstanding
black artists seemed
ideal for the covers of
these anthologies of
black writers.

Judges' Comments
Great use of illustrations
in a series. Every cover
complements the others.
One is struck by the sub-
tlety of the illustrations
at first impression.



The 1989 Library Tour	Display Period	Tour 1	Tour 2
	January 24–February 7	University of Massachusetts Library Amherst, Massachusetts	Regis College Library Weston, Massachusetts
	February 14–February 28	Taunton Public Library Taunton, Massachusetts	Fogler Library University of Maine Orono, Maine
	March 7–March 21	Wellesley Free Library Wellesley, Massachusetts	Connecticut College New London, Connecticut
	March 28–April 11	Wellesley Free Library Wellesley, Massachusetts	Connecticut College New London, Connecticut
	April 18–May 2	James P. Adams Library Rhode Island College Providence, Rhode Island	Madeleine Clark Wallace Library Wheaton College Norton, Massachusetts
	May 9–May 23	Auburn Public Library Auburn, Maine	Needham Free Public Library Needham, Massachusetts
	May 30–June 13	Winchester Public Library Winchester, Massachusetts	Thomas P. O'Neill, Jr. Library Boston College Chestnut Hill, Massachusetts
	June 20–July 4	Ezekiel W. Dimond Library University of New Hampshire Durham, New Hampshire	Warwick Public Library Warwick, Rhode Island
	July 11–July 25	Worcester Public Library Worcester, Massachusetts	Dodge Library Northeastern University Boston, Massachusetts
	August 1–August 15	Manchester City Library Manchester, New Hampshire	Newton Free Library Newton, Massachusetts
	August 22–September 5	Amherst College Library Amherst, Massachusetts	Boston Public Library Boston, Massachusetts
	September 12–September 26	Brooks Memorial Library Brattleboro, Vermont	Boston Public Library Boston, Massachusetts
	October 3–October 17	University of Southern Maine Portland, Maine	Public Library of Brookline Brookline, Massachusetts
	October 24–November 7	University of Southern Maine Gorham, Maine	Memorial Hall Library Andover, Massachusetts
	November 14–November 28	Wesleyan University Library Middletown, Connecticut	Memorial Hall Library Andover, Massachusetts
	December 5–December 19	Wesleyan University Library Middletown, Connecticut	Watertown Public Library Watertown, Massachusetts

Index

Publishers	Compositors
Academic Press	Achorn Graphic Services
Addison-Wesley Publishing	Acme Printing
Company	Michael and Winifred Bixler
Allyn and Bacon	BI-COMP, Inc.
Butterworth Publishers	Black Dot
Clarion Books/Houghton	Brevis Press
Mifflin Company	Composing Room of Michigan
Davis Publications, Inc.	Composing Room of New England
D. C. Heath and Company	Compset
David R. Godine	DEKR Corporation
Harvard University Press	Devlin Graphics
Heinle & Heinle Publishers	Dix Type, Inc.
Houghton Library	Don Dewsnap Typographic
Houghton Mifflin Company	Services, Inc.
Jamestown Publishers	Eastern Typesetting Company
Little, Brown and Company	Finn Typographic
The MIT Press	G & S Typesetters, Inc.
Mount Holyoke College	Grafacon
New York Graphic Society Books	Graphic Composition
/Little, Brown and Company	Graphic Typesetting Services
Northeastern University Press	Heritage Printers
Prentice Hall	Keystone Typesetting
PWS-Kent	Litho Composition
Random House	Meriden-Stinehour Press
Scott, Foresman and Company	Monotype Composition
Ticknor & Fields/Houghton	Company, Inc.
Mifflin Company	NK Graphics
University of Massachusetts Press	Pine Tree Composition
Yale University Art Gallery	Progressive
Yankee Books	Spectrum Composition Services
Designers	TSI Graphics
Jeanne Abboud	The Type Shop
Greer Allen	Typesetters II
Sue Allen	Typographic Arts, Inc.
Charles Spencer Anderson	Typographic House
/Duffy Design Group	Vail-Ballou Press, Inc.
Judith Arisman	M. J. Walsh/WGBH Design
Leslie Baker	Woodland Graphics
Matthew Bartholomew	Wrightson Typographers
/WGBH Design	Xanadu Graphics
Bascove	Yankee Graphics
Amy Bernstein	York Graphic Services
Sally Bindari, DesignWorks, Inc.	
Susan Bishop	
The Brownstone Group	
Jenny Bush, DesignWorks, Inc.	
Anne P. Chalmers	
Deborah Christie	
Copenhaver Cumpston	
Victor Curran	
Curriculum Concepts	
Geri Davis, Quadrata	
Rebecca Daw	
Lisa Dews	
Paolo di Stefano	
Catherine Dorin	
Duffy Design Group	
Sara Eisenman	
Jean Evans	
Lynda Fishbourne	
Gwen Frankfeldt	
Sylvia Frezzolini	
Carin Goldberg	
Judy Sue Goodwin-Sturges	
Howard I. Gralla	
The Grimmett Corporation	
Text typefaces	Color separators
Aldus	Acme Printing Company
Baskerville	Arti Grafiche Amilcare Pizzi
New Baskerville Book	Black Dot
Bell	Champlain Color
Bembo	Colotone
Bembo Roman	Crystal Color
Bodoni	Dai Nippon
Caslon 540	Eastern Press
Century Book	Eastern Rainbow
Century Oldstyle	Robert J. Hennesey
Century Schoolbook	Jay's Publishers Services
Dante	Laser Graphics
Fairfield	Lehigh Press Colortronics
Fairfield Medium	Lehigh Press, Inc.
Galliard	Longacre Press
Garamond	Magna Graphic
Garamond Condensed	Meriden-Stinehour Press
Garamond No. 3	Mondadori
ITC Garamond Book	Mowbray, Inc.
Gill Sans Light	New England Book Components
Goudy Old Style	Plymouth Color, Inc.
Helvetica	John P. Pow Company
Korinna	Scan Studios
Lubalin	
Melior	
Meridien	
Palatino	
Plantin	
Sabon	
Times Roman	
Trump Mediaeval	
Weiss	

Sixty-Six Litho USA, Ltd.
South China Printing
Thomas Todd Company
Toppan Printing Company
Unigraphic
Vec-Tron Data Graphics
York Graphic Services

Printers

Acme Printing Company
Alpine Press
Arcata Graphics/Fairfield
Arcata Graphics/Halliday
Arcata Graphics/Kingsport
Arti Grafiche Amilcare Pizzi
Michael and Winifred Bixler
Book Press
Dai Nippon
R. R. Donnelley & Sons Company
Dynagraf
Eastern Press
Fairfield Graphics
Federated Lithographers/Printers
Gazette Printing Company
Halliday Printing Company
Hamilton Printing Company
Kingsport Press
C. J. Krehbiel
W. A. Krueger
Laser Graphics
Lehigh Press
Longacre Press
Maple Press, Inc.
Maple-Vail Book Manufacturing
Group
Meriden-Stinehour Press
Mid-City Lithographers
Mondadori
Mowbray, Inc.
New England Book Components
New Interlitho
Phoenix Color Corporation
Plymouth Color, Inc.
John P. Pow Company
Rae Publishing Company
Rand McNally & Company
Henry N. Sawyer & Company
Thomas Todd Company
Thomson-Shore
Toppan Printing Company
Vail-Ballou Press, Inc.
Von Hoffman Press
Worzalla Publishing Company

Paper manufacturers and suppliers

Carter Rice
Cartiere del Garda
Century Paper
Consolidated Papers, Inc.
Dai Nippon
Eastex Paper Mill
Finch, Pruyn and Company, Inc.
P.H. Glatfelter Paper Company
Hobart/MacIntosh Paper Company
J. B. Papers, Inc.
Lindenmeyr Paper Corporation
Mead Paper Company
Mohawk Paper Mills, Inc.
Monadnock Paper Mills, Inc.
Newton Falls Paper Mill, Inc.
Papan ESP
Plainwell Paper Mill
Pratt Paper Company
Ris Paper Company
Rourke-Eno
Strathmore Paper Company
S. D. Warren Company
WWF Paper Corporation
Wyomissing

Binders

Acme Bookbinding
Arcata Graphics/Kingsport
Arti Grafiche Amilcare Pizzi
Book Press
Dai Nippon
Fairfield Graphics
Halliday Printing Company
Hamilton Printing Company
A. Horowitz & Sons
Horowitz/Rae Printing
John Dekker & Sons
C. J. Krehbiel
W. A. Krueger
Maple Press, Inc.
Maple-Vail Book Manufacturing
Group
Meriden-Stinehour Press
Mondadori
Mueller Trade Bindery
New Interlitho
Rand McNally & Company
R. R. Donnelley & Sons Company
Toppan Printing Company
Vail-Ballou Press, Inc.
Von Hoffman Press
Worzalla Publishing Company

Cover material and endleaf suppliers

Carter Rice
Century Paper
Curtis Paper Company
Eastex Paper Mill
Ecological Fibers
Federal Paper Board
The Holliston Mills
James River Corporation
Joanna Western Mills
J. B. Paper
Lindenmeyr Paper Corporation
Mohawk Paper Company
Mondadori
Multicolor
Papan ESP
Rourke-Eno
Seveso
Strathmore Paper Company
Talas
Van Heek Textiles
S. D. Warren Company
Wyomissing

Dies and other components

Acme Bookbinding
Alcon
Dikeman Laminating Corporation
Graphic Arts Finishers
Merit Engraving
New England Book Components
John P. Pow Company
Valley Graphics

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OR HIS
DISCOURSE
OF
OLD-AGE:

With Explanatory NOTES.



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